

Special PhilITex '92 Issue



The Philatelic Communicator

Quarterly Journal of
Writers Unit 30, American Philatelic Society.

Volume 25, Number 4, Whole Number 98. Fourth Quarter 1992.

How Well Does Your Journal Serve Your Readers?

By Alan Warren

The society journal is probably the single most important benefit that members of a philatelic organization receive. Someone once said, "Our magazine is the 'glue' that holds our members together." The information and services that you, as editor, provide the members via the society's journal require a good deal of thought and planning. Many members do not go to conventions or national stamp shows, so they depend on the journal as the principal source of information about their specialty.

Most editors are always looking for articles for publication. One good source, often overlooked, is the various committee chairmen. They should be encouraged to report on their activities, if not in every issue, at least with some regularity. This helps you plan each issue, since you can usually depend on certain items appearing by deadlines throughout the year.

The basics of laying out the journal will not be addressed here. Information on that subject can be obtained from (a) **►► How Well—Page 88.**

A Third-Generation Publisher Recalls Sixty Years Serving Philately

By Kerry E. Leggett

quiz (kwiz) *n.* The act of questioning; especially, an informal oral or written examination of a class or individual.

Who and what is Quiz, a name known to philatelists as a printer and publisher for stamp collectors, dealers, and organizations?

Located in the small town of Ord, Nebraska, Quiz Graphic Arts currently prints and mails six regular stamp magazines, as well as everything from cacheted envelopes for first-day covers to books and supplies for philatelists.

Founded in 1882 as a weekly newspaper, Quiz expanded into a nationwide mail-order business in the 1930s with its entry into booklet and magazine printing. Printing for hobbyists (*Angora Rabbit Magazine*; *Just Buttons*) and organizations (*Cosmo Topics* for Cosmopolitan International) led to inquiries from stamp dealers.

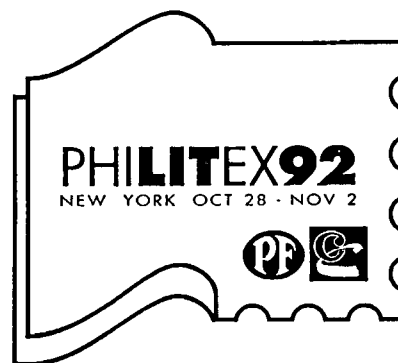
One of the very early philatelic customers I remember is the name Herman Herst Jr. For years Quiz printed *Herst's Outbursts*, which Pat Herst distributed from his Shrub Oak, New York, post office. Today Herst is considering having Quiz do a reprint of many of those early *Outburst* articles.

A recently completed booklet, "The Half—A Collection," was printed by Quiz and shipped to author Clyde Jennings in Florida. Through the years Quiz has worked with dozens of writers, helping bring their publishing dreams to fruition.

Quiz's first major stamp publication was *Topical Time*. Jerry Husak, founder of the American Topical Association, was interested in a publication to promote topical collecting. Late in

the fall of 1949, Volume 1, Number 1 of *Topical Time* came off Quiz presses as an eight-page saddle-stitched magazine. At the end of 1992, Quiz will have printed and mailed 256 consecutive issues of *Topical Time* over a period of 43 years. The publication is now a 96-page magazine going to more than 7,000 readers.

At the suggestion of Husak, officers of the Society of Philatelic Americans sought out Quiz to publish the monthly **►► Publisher—page 90.**



Complete PhilITex
Program

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The Philatelic Communicator

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Writers Unit 30 has as its primary objective the encouragement and improvement of philatelic writing in all of its various forms.

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All submissions for publication, without exception, are subject to being edited. Opinions expressed in *The Philatelic Communicator* are those of their authors, but not necessarily of APS Writers Unit 30, its officers, or agents. Letters received by the editor may be published unless labeled "Not for Publication."

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Coming Up in 1993: WU30 Elections

DEADLINES

For receipt of copy by the editor

First Quarter 1993 November 20, 1992

Second Quarter 1993 . . February 20, 1993

Third Quarter 1993 June 20, 1993

Literature Exhibition Calendar

October 28-November 2, 1992

PhiLITex 92, New York, New York. Information from PhiLITex 92, c/o The Philatelic Foundation, 21 East 40th St., New York, NY 10016.

October 30-November 1, 1992

Chicagopex 92, Rosemont, Illinois. Information from Chicagopex 92, P.O. Box A-3953, Chicago, IL 60690-3953.

March 27-28, 1993

Cardinal Spellman Philatelic Museum's Seventeenth Annual Philatelic Literature Fair. For information write to Joseph W. Mullin, 235 Wellesley St., Weston, MA 02193.

April 3-4, 1993

Colopex 93, Columbus, Ohio. Information from Gary D. Weaver, P.O. Box 1094, Reynoldsburg, OH 43068.

April 30-May 2, 1993

Royal 93 Royale at Orapex, Ottawa. Canada's Second National Literature Competition. For information write to Orapex, c/o R. A. Centre, 2451 Riverside Dr., Ottawa, Ontario, Canada K1H 7X7.

May 7-9, 1993

Pipex 93, Vancouver, British Columbia. For information write to William Davidson, 1502 Harbour Dr., Coquitlam, BC, Canada V3J 5V5.

June 1993

The Third New Zealand National Philatelic Literature Exhibition, Palmerston North, New Zealand. Information from Central Districts Philatelic Trust, P.O. Box 206, Palmerston North, New Zealand.

July 30-August 8, 1993

Brasiliana 93, Rio de Janeiro, Brazil. For information write to John E. Lievsay, U.S. Commissioner, 20 Center Drive, Old Greenwich, CT 06870.

August 19-22, 1993

STaMpsHOW 93, Houston, Texas. Information from American Philatelic Society, P.O. Box 8000, State College, PA 16803.

September 22-26, 1993

Wapex 93, The First Australasian National Philatelic Literature Exhibition, Perth, Australia. Information from Central Districts Philatelic Trust, P.O. Box 206, Palmerston North, New Zealand.

October 1-10, 1993

Bangkok 1993, Bangkok, Thailand. For information write to Mary Ann Owens, U.S. Commissioner, P.O. Box 021164, Brooklyn, NY 11202-0026.

October 8-10, 1993

Sescal 93, Los Angeles, California. Information from James A. Bowman, 3459 Township, Simi Valley, CA 93063.

January 27-30, 1994

Hafnia, Copenhagen, Denmark. Details to come.

May 29 - June 8, 1997

Pacific 97, San Francisco, California. Information from Pacific 97, Quinby Bldg., Top Floor, 650 S. Grand Ave., Los Angeles, CA 90017-3878.



PhilITex is Here!

More than 600 books, catalogs, periodicals, and other forms of philatelic literature will be on display during PhilITex 92 from October 28 to November 1 in New York.

Among the entries are some 300 reference books and special studies; nearly 200 journals, magazines, newsletters, and other types of periodicals; 40 stamp and more specialized catalogs; and 40 columns that appear in philatelic and non-philatelic newspapers and magazines.

PhilITex 92's experimental classes, not usually included in literature exhibitions, will contain some 20 examples of auction catalogs, five audio-visual programs, and five computer programs.

Nearly 30 countries will be represented by the exhibitors in this first international philatelic literature exhibition in North America.

An international jury of nine judges and two apprentices, under the chairmanship of Charles J. Peterson of the United States, will critique the entries and designate awards. The Philatelic Foundation and the Collectors Club in New York, co-sponsors of PhilITex 92, are donating a grand award and reserve grand award. Members of the American Stamp Dealers Association are donating special awards for the best entry in each of the exhibition's seven classes.

All PhilITex 92 entries will be on display at the Jacob K. Javits Convention Center during the ASDA Postage Stamp Mega-Event there. Detailed information in the PhilITex 92 catalog will enable viewers to order entry copies and subscriptions.

PhilITex 92 events will conclude with a literature auction on November 2, to be conducted by Ivy, Shreve and Mader Philatelic Auctions in its gallery at 2 p.m. □

PhilITex 92 Schedule of Seminar Topics

Thursday, October 29

- 10 a.m. **Philatelic Newspapers.**
Charles J. Peterson, Chairman. Michael Laurence, James A. Magruder II, John F. Dunn.
- 2 p.m. **Philatelic Periodicals (except newspapers).**
Ernest E. Fricks, Chairman. Harlan F. Stone, Bill Welch, Gerhard G. Korn.

Friday, October 30

- 10 a.m. **Reference Books and Special Studies.**
Francis Kiddle, Chairman. George Amick, Kenneth J. Kutz, Calvet M. Hahn, Barbara R. Mueller, Ken Lawrence.
- 2 p.m. **Catalogs and Auction Catalogs.**
Kenneth Rowe, Chairman. Charles Shreve, Elizabeth Pope, Herbert A. Trenchard, Robert L. Markovits, D. Fernando Arañaz del Rio.

Saturday October 31

- 11 a.m. **Awards Ceremony (except major awards), at Jacob K. Javits Convention Center.**
- 2 p.m. **Philatelic Columns.**
Robert de Violini, Chairman. John M. Hotchner, Barth Healey, Steven J. Rod, Dane S. Claussen, Ricardo Alvarez P.
- 6:30 p.m. **Awards Ceremony (Major Awards) at The Collectors Club.**

Sunday November 1

- 10 a.m. **Audio-Visual Programs and Experimental Categories.**
Robert Odenweller, Chairman. Lois M. Evans-de Violini, Gary Griffith, Stanley M. Ulanoff.

President's Message

By Charles J. Peterson

1993 is an election year for Writers Unit 30. The two-year terms are up for the President, the two Vice-Presidents, and the Secretary-Treasurer. Also, four-year terms are up for Council members of the Class of '93. For what it's worth, I intend to run for a second (and final!) term as President; I expect some, if not all, of the other incumbents will also seek reelection.

I've appointed Jane King Fohn to chair the nominating committee (Route 2, Box 352, Leander, TX 78645-9734). I know it's early to call for nominations—that will be done officially in the next issue of the *PC*—but I do want you to start thinking about it. And while it's not stipulated in the bylaws,

nominations should be accompanied by a short biographical sketch, as well as any (brief) campaign remarks that may seem appropriate.

Earlier this summer, George Griffenhagen, Alan Warren, and I were hosted at USPS Headquarters by Deborah Bowker, the Assistant Postmaster General for Communications, now retitled as a USPS Vice-President. Several other members had expressed an interest in attending, but logistics and the need for equity among all our writer-members caused us to restrict the meeting to WU30 officers.

As a follow-on to that meeting, we've provided mailing labels to the USPS so they can send WU30 members a questionnaire for philatelic writers. If you received the questionnaire but

haven't yet sent it back, please do so. Better communications between the postal people and the writers is certainly to our potential benefit.

Another result of the discussions was Bowker's acceptance of our invitation to speak at the Writers Breakfast in Houston, Texas, August 22, 1993. That's the 1993 STaMpsHOW venue; start making your plans now.

As I write, USPS is still going through reorganization and down-sizing turmoil. After the 60-day decision point on retirements has passed, the national Presidential elections are over, and the dust and debris has settled somewhat, we'll get back in touch to examine some other initiatives. If you have any interests, concerns or proposals that you'd like voiced, let me know.

In my Third Quarter 1992 column, I referred to 1996 as the "30th" anniversary of the *China Clipper* journal. How time flies; that should have been "60th." My apologies to the China Stamp Society, and best wishes as they approach the big Double-30.

Several issues back, I noted that it was hard to find the schedule of coming literature competitions, since they were never identified in the philatelic press. It's gratifying to see that the *American Philatelist* "Show Time" now identifies the special features of forthcoming shows, including presence of a literature class. That's not due to my prodding, by the way—Bill Welch came independently to the conclusion that the reports were incomplete, so he revised the submission forms to provide space for literature, junior exhibits, and similar information.

Linn's Stamp News "Stamp Events Calendar" is a paid advertisement section for shows and bourses. The submission form asks "Will there be exhibits?" and "Will there be a bourse?" but offers no space for more than a yes or no answer. However, Mike Laurence follows this with a separate boxed listing of the Champion of Champions shows, in which "includes literature competition" shows up every place I expected to find it.

Stamp Collector lists shows and bourses in its "Shopping Center" section, at no charge, but the application matrix has only one entry for features ("Exhibits?"). Perhaps that's why the Sescal '92 entry carries no indication there's a literature event, even though the similar reports in the *AP* and *Linn's* do. Van Dahl's other weekly, *Stamp Wholesaler*, has a wider listing of events but even less information; since it's geared to the trade rather than to exhibitors and visitors, that's understandable.

Mekeel's Weekly Stamp News doesn't offer a show listing. Neither does the monthly *Global Stamp News*—although the September 1992 issue carried a two-page "advance" schedule for STaMpsHOW '92 (August 27 to 30), which I received three days after the show was over. I no longer subscribe to *Stamps*, so I can't tell you how literature events are now being scheduled there . . . but I'm not optimistic.

Moral: Unless and until *Stamp Collector's* listing forms are changed positively to solicit information on literature (and junior, etc.) events, the only place you're going to find a schedule of literature venues will be in the *AP*, here in *The Philatelic Communicator*, and (for CofC shows only) in *Linn's*. □

Procedures for No-Fee WU30 Critique Service

1. Submissions accepted only from WU30 members.
2. For periodicals: Submit the most recent issue(s)—if applicable, 3 or 4 consecutive issues. Include postage equivalent

to four times the first-class mailing fee for WU30 mailing expenses; any unused amount will be returned.

3. For books/book manuscripts: Inquire before sending, with brief description of item; please include stamped, addressed envelope for reply.

4. All submissions/correspondence to: Charles J. Peterson, Box 5559, Laurel, MD 20726. [Phone (301) 776-9822.] □

Hall of Fame Nominations

Each year WU30 evaluates candidates for the Philatelic Writers Hall of Fame. Until recently, nominations were a somewhat haphazard process. The HoF has now been codified in our bylaws, and Barbara Mueller is serving as committee chairperson.

We encourage and solicit nominations from our membership. If you feel there's a philatelic writer (living or dead) who deserves to be recognized above his or her peers for special accomplishments, please provide the name together with a summary of those accomplishments and (if possible) short biographical notes.

Nominations may be sent at any time to Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, WI 53549-2125. □

Editor's Bulletin Board

By Ken Lawrence

This Year's Luff Awards were a clean sweep for outstanding stamp writers and editors—Belmont Faries, Richard B. Graham, and Herbert A. Trenchard. Congratulations, gentlemen!

The Distinguished Topical Philatelist Award was shared by Dr. Ranes C. Chakravorty, long-time editor of *Scalpel and Tongs*, and author of many topical stamp articles in the non-philatelic press. Another congratulations!

Sam Simon, president of the Judaica Historical Society from 1972 to 1991, died recently. His 1973 handbook of concentration camp mail is still the standard reference on Holocaust postal history.

Ken Stewart has resigned as editor of *The Stamp and Tongs*, effective with the August-September 1992 issue. It has become one of our hobby's liveliest forums under his management; he'll be a hard act to follow.

John Dunn has written some of the most searching prose on problems facing our hobby, exemplified by his coverage of the crisis at the Philatelic Foundation and the uncertain future of American Stamp Dealers Association's Mega-events, in his July 31 and September 4 *Mekeel's* editorials. My hat is off to him, all the more because he so often has opposed writing about the dark side of stamp collecting.

Les Winick reported on how successive certificates from the Philatelic Foundation and Professional Stamp Expertizing transformed "a plain cover to a sensational cover to garbage" in his September 1992 *Scott Stamp Monthly* column, to my knowledge the first PF scandal to have occurred on Roberto Rosende's watch.

Jim Magruder may be right that the Postal Service promotion of precious metal stamp replicas has set a precedent that could permit him and others access to the coveted Postal Service mailing list of philatelic customers, but his *Stamp Collector* and *Stamp Wholesaler* editorials understated the harm of that promotion. The problem isn't the future disappointment of the buyers, or even the subsidized mailing. It's that every dollar sucked up by that promotion is sucked out of the philatelic marketplace, because that's who those 800,000 recipients of the mass mailing represent. If the promotion is a bust, the Postal

Service loses less than a million dollars. If it succeeds, between 50 and 100 million dollars will be spent on trinkets instead of on stamps, covers, supplies, and philatelic literature.

On the Other Hand, here's an enviable promotion to people outside the hobby, just in time to cash in on next year's philatelic craze: Publisher's Clearing House is offering a pane of nine Elvis Presley stamps from Tanzania for \$8.96. "And your stamps come in an exclusive collector's case—a 45 rpm 'record sleeve' displaying all the titles of Elvis's greatest hits!"

Stamps Etc. Catalog, trumpeted as a great leap forward for the Philatelic Sales Division's bimonthly price list, has been roundly condemned in the stamp press as a failure. Evidently the editorialists didn't realize how awful it is, though. USPS issued a four-page list of additions and corrections to the May-June first issue (but didn't catch everything), then repeated many of the mistakes in the July-August issue.

Fish Story. Robin Minard, spokeswoman for the Postal Service, told Gary Griffith, "There's no Wildlife series," according to Gary's report on the 45¢ Sunfish stamp in the September 14, 1992, *Linn's*. But a May 17, 1990, Postal Service release for the \$2 Bobcat stamp announced that the new Wildlife series would take the place of the Great Americans series, and that's exactly what has been happening.

Jan Brandewie says that *Global Stamp News* covers only foreign stamps, and stresses "No U.S." Is Murray Frost's Judaica Philately column in the September issue, which discusses only U.S. material, a trial balloon for a new editorial policy?

Robert Rabinowitz bought some coil stamps at an East Coast post office in September, and within a week he was offering to sell mint strips of five with a 50¢ face value at a modest retail price of \$70, scheduled to rise further in October. In the September 19 issue of *Stamp Collector*, Rabinowitz denounced his fellow dealers who are selling new variable-rate coil stamps "at outrageous premiums over face." Poor timing, Bob. (Rabinowitz has been disguising his attacks on me lately, so that he can slip them past Ken Palke's vigilant blue pencil. Evidently Bob regards his competitors as fair game, although I'm confident that isn't Ken's intention.)

The USS&PH Jinx. Gordon Morison was fêted in the first issue of the new Hotchner-Neil magazine, and Dick Sine in the second. Shortly afterward each man was unexpectedly forced out of top management, at USPS and Scott Publications, respectively.

Stuart Morrissey, Scott's vice president and the new editor of *Scott Stamp Monthly*, categorically denied Otto Hornung's report in the September 1992 *Philatelic Exporter*. Citing a Russian source, Otto wrote "that a representative of the Scott catalog stated that if this flood did not cease, they would reduce catalog prices of Russian stamps to such a level 'that no one would buy them.' " Stu responded, "The comment is unfounded, untrue, and was not made by anyone representing Scott Publishing Company." I smelled a rat because Otto had sourced the quote to a recent ASCAT meeting. Scott is not a member of ASCAT, and its public opposition to ASCAT policies are a matter of record.

Stamp Collector illustrated Steve Esrati's article on the Virgin Islands in the August 29 issue with a forgery of the U.S. 13¢ Liberty Bell stamp in the Americana series (perforated on all four sides.). Maybe the editors wanted to see how many readers would catch it.

Lidman Award for Radio? Graf Zeppelin collector Robert Wilchek (did I spell that right?) was interviewed on National Public Radio's August 22 *Weekend Edition* program. Our hobby needs more opportunities like that.

New Literature Service. Rainbow Services is compiling a series of philatelic literature tear sheet directories, four volumes of which are available at \$9.95 each plus postage. From these it will be possible to order reproductions of "long unavailable articles written by experts of yesteryear . . . for a nominal charge." For information write to Rainbow Services, P.O. Box 8111, Rowland Heights, CA 91748-0111.

Pacific 97 News reports that the show's 5,000 frames may be "a little narrower and a little shorter than Ameripex-style frames," supposedly in order to comply with FIP's one square meter requirement, which in turn is supposedly based on European A4 size pages. Take it from me, that won't work, and could prove disastrous, since A4 pages inside Mylar page protectors require extra space in both dimensions. The A4 pages in my recent STaMpsHOW exhibit were a perfect snug fit at the sides and bottom of the Ameripex frames, but a bit too close at the top. Any smaller, and I'd have had to overlap the pages, also losing part of the writeup on the top row.

Deadlines. First Quarter 1993, November 20, 1992. Second Quarter, February 20. Third Quarter, June 20. □

Pick of the Litter-ature Award XI

By Ken Lawrence

One of my favorite stamp newsletters is *ArGwenan*, subtitled *The Honey Bee: A Philatelic Newsletter*, published by Apiclub. It is a model of what an international topical stamp publication should be.

ArGwenan is bilingual in English and French. It construes the subject of bees and beekeeping broadly, the way real enthusiasts collect, and without the constraints imposed by arcane exhibition standards. In it you will find not only exquisite stamps, covers, cancels, revenue receipts, and old-fashioned advertising cachets, but also worldwide honey jar labels. The ads alone are worth the subscription price. Sometimes subscribers receive actual samples of old and unusual or new and exotic collectibles, like getting a toy with a box of Cracker Jack.

This quarter's Pick of the Litter-ature Award goes to the editor of *ArGwenan*, Diana Sammataro, with my personal gratitude for a wonderful publication on a topic I collect only casually, but which is enriched by every issue.

For information write to One Better Publishing, P.O. Box 420, Litchfield, OH 44253-0240. □

WU30 Breakfast at STaMpsHOW 92

By Alan Warren

Sixty Writers Unit members and guests enjoyed the WU30 Breakfast on Sunday, August 30 at the Parc Oakland Hotel in Oakland, California, on the last day of STaMpsHOW 92. President Charlie Peterson opened the meeting with introductions of the Unit's officers and council members. On behalf of the American Philatelic Research Library, Hubert Skinner announced the winner of the J.C.M. Cryer Award, which is given every two years, for distinguished research in philately. This year's recipient is Roy H. White, who was recognized for his extensive research in the field of stamp colors. White's name will be engraved on a sterling silver cup at APRL and he will receive a silver memento as well.

Editor Ken Lawrence displayed the USPS trophy, that will be awarded to the first WU30 member to recruit 25 new members to WU30 (officers and Council members are excluded from the competition). Ken then auctioned the now famous drop rate cover bearing a 2¢ Prexy with the perfin "W.U." that brought in \$20 for the Unit's treasury. The winner, Jed Richter, also donated the cover back for future auctions. ▶▶

Bill Welch, Council member and editor of *The American Philatelist*, announced the winners of the Apfelbaum award for the best article to appear in that journal in 1991. This year the \$1,000 prize was split between two articles. Ken Lawrence received the award for his article on Transportation coils, and co-authors Dr. D. Anthony Forrester and Dr. Pamela M. Grandinetti won for their popular article on Nursing on stamps.

Charlie Peterson announced that three philatelic writers were elected this year to the Writers Hall of Fame. Deceased author Clarence W. Brazer was honored for his pioneering work in the field of proofs and essays. Living members named to the Hall of Fame are Charles Yeager, former editor of *The United States Specialist*, and James Negus, who has devoted much of his life to providing philatelic writers with improved tools for their trade, culminating in his recent book *Philatelic Literature*. W. Alec Page of England accepted the award for Negus. Page is chairman and founder of the Philatelic Writers Society of the U.K.

Immediate past president of WU30, Bob de Violini, conducted the door prize drawings as usual. Peter McCann, chairman of the philatelic literature jury at STaMpsHOW 92, announced the Literature Competition winners (page 87, this issue). Serving on the jury with Peter were Jeanette Adams, Bill Bauer, and apprentice Peter Martin. The jury held a critique later in the morning and all entrants will receive a written critique sheet.

Another WU30 event during the four-day show was Ken Lawrence's seminar, "You, Too, Should be a Philatelic Writer." After some introductory comments and suggestions by Ken, the floor was opened to audience participation. A number of tips were offered to encourage collectors to write about their specialties.

The 1993 WU30 Breakfasts will be held at the APS Spring Meeting at Ropex in Rochester, New York, March 26 to 28, and STaMpsHOW 93 in Houston, Texas, August 19 to 22. □

Philatelic Writing from the Inner Self—Creativity

By Robert W. Everett Jr.

As writers, our most important tool is creativity. This abstract concept of creating is quite elusive. On many occasions I have tried to observe the evolutionary steps in my mind as it created a new idea. Sometimes an idea appears rather abruptly as if it came from nowhere. Then there are other ideas which seem to take their own good time in maturing.

George Bernard Shaw once defined the creative process in two sentences. "Imagination is the beginning of creation. You imagine what you desire; you will what you imagine; and at last you create what you will." Creativity is the ability to use imagination to generate new and useful ideas. Some researchers have found a definite correlation between creativity and happiness.

In 1989 I wrote an article for *The American Philatelist* titled "Be Creative." It described a first-day cover on which a hologram of the Statue of Liberty was used as a cachet. This July 4, 1986, creation may have been the very first hologram used on a first-day cover.

In that article I had this to say about creativity: "Creating is one of those wonderful 'peak' experiences in life. Producing your own cachets will provide you not only with a one-of-a-kind cover, but also with a great deal of satisfaction and happiness. When your mind shouts 'Eureka' like Archimedes and you have found the perfect combination of stamps and artwork, your whole being is filled to overflowing with the joy of creation."

The creative process in writing is not too different from that

in composing music. We get a story or article idea. We jot down the basic idea on paper. The mind begins to develop and expand upon the original idea. We write the lyrics to the story or article. It is a truly amazing process, which I'm sure has not been duplicated by the most sophisticated computer.

I had a philatelic short story published in the November 30, 1991, issue of *Stamps* magazine, titled "The Kalahari Bushmen and the Postage Stamps." This story idea took three years to reach fruition.

In February 1988 I saw the comic movie *The Gods Must Be Crazy*. The movie opens with a beautiful comparison between the simple Bushman life and the "rat race" life 600 miles south in the bustling city of Johannesburg, South Africa.

A Coke bottle is tossed from an airplane and is found by a Bushman hunter in the harsh Kalahari Desert. Everyone in the village wanted to use the Coke bottle, and it caused much hostility. The Bushman leader decided he would take the Coke bottle and toss it off the edge of the world.

The story shows the Bushman's comic reactions as he encounters various people on his trek to the edge of his world. It is a beautiful study in comic anthropology. If you have not seen this excellent movie, it is available on cassette, and a sequel was recently released.

I do not own a VCR, so when this movie was shown a second time I made audio recordings of various parts of the movie. I played the tape many times. In November 1990 the idea for a Bushman philatelic story emerged.

Instead of the Coke bottle I used postage stamps. I asked myself how an isolated culture like the Bushmen would react to our postage stamps? This was an item they had never seen or used. They had no need for sending letters, and if they did they had no postage stamps.

A brief synopsis of the story begins with an anthropologist flying a light plane and crashing near a Bushman tribe. He was delivering cartons of stamps and albums to a dealer. He bails out, and fortunately his plane lands safely with damage to the landing gear only. A Bushman hunter finds the plane and examines one of the boxes of pieces of tiny paper with pretty pictures and saw-tooth edges.

The Bushmen carry the boxes of stamps back to their village, but they are very cautious about what the gods have sent to them. The next day they form a scouting party and locate the anthropologist. His only injury is a sprained ankle resulting from his parachute landing.

From here on the story involves the interaction between the anthropologist and the Bushmen. The only use they can find for the postage stamps is to stick them to their foreheads and run crazily around the village.

By substituting postage stamps for the Coke bottle it was possible to create this philatelic short story. The original movie activated the creative process. Movies, books, and daily life experiences can all be used to make our philatelic writing more interesting.

We can all learn more about the creative process from books available on this subject. Here are three books I have found useful:

Your Creative Powers by Alex Osborn.

The Right To Create by Judith Groch.

Creativity—The Magic Synthesis by Silvano Arieti.

Since one aim of our Writers Unit is to exchange ideas, I think much could be gained by other writers expressing their views on their own creative methods. We may all learn some new techniques in creativity by this mutual exchange of ideas. □

What's Happening?

By Janet Klug

I sent away for a literature prospectus for STaMpsHOW '92 in Oakland, intending to exhibit *Tin Canner*, which I edit. When the prospectus arrived, I read it and noticed a curious provision that excluded chapter newsletters from the competition, stating another forum was available for those who wished to participate. I assumed this referred to the Chapter Activities Committee Newsletter Critique.

I thought this was a little odd. I don't recall seeing anything in print that would eliminate local newsletters from national competition. Sure, local club newsletters traditionally don't do well in national literature competition. And it is true the CAC Newsletter Critique is a great place for local club newsletter editors to turn for constructive help in improving their product.

But "open" competition is just that—*open*! If a local club newsletter editor wants to take the knocks in a national literature competition, he or she should be able to do so.

Evidently the Chapter Activities Committee thinks so, too. In the July 1992 *CAC Newsletter*, an article explaining the new change in the CAC Newsletter competition from "contest" to "critique" is explained. "CAC volunteer judges sometimes are accredited literature judges; most are not.

"Standard philatelic literature competition rules are *not* used for the CAC events. . . . The CAC doesn't want to promote strife and controversy—it wants to help its Chapters! If structured competition focused primarily on tangible awards is your club's goal, no problem—participate in the competitions organized for that purpose!"

How? Obviously, someone in the APS made the informed decision to exclude local clubs from exhibiting their newsletters in its national show. It is also clear the APS did not consult the Chapter Activities Committee when it made this change affecting its chapters.

Who in the APS thinks local newsletters are unworthy for national consideration? Why? □

Sorry, Janet

By Charles J. Peterson

Ouch! Janet Klug has found me with a sad case of foot-in-mouth disease. In the Third Quarter *PC*, which appeared *after* Janet sent her letter about her newsletter being excluded from competition, I made the sweeping statement that club newsletters "don't belong in general literature competition." In the same article, I emphasized my philosophy that the general competitive events serve to recognize, encourage, and promote the different forms of philatelic literature, and allow the visitors to see the vast range of what's being published. There's obviously a disconnect between those two thoughts.

But I certainly wasn't the one responsible for the exclusion of Janet's publication—at least, not directly so—and I wasn't aware of any restrictive changes in the APS judging guidelines, so I did some inquiring. The only answers I found which can shed light on the situation were given by Dan Asmus, APS Director of Communications.

He advised that it's a policy that club newsletters not be accepted in the general literature competition at STaMpsHOW. The APS is the organizer of that show, and the APS also conducts the annual Newsletter Critique Awards under the supervision of the Chapter Activities Committee. In that forum they are evaluated according to criteria specific to such publications, and given critiques applicable to that genre—and they are on display and available for examination at STaMpsHOW,

where the awards are announced. It doesn't seem to make sense for the same publication to be displayed in two different locations within the same show—thus the practical requirement that newsletters may only enter in the competition established for that genre, and the prohibition against their entry in the open competition.

As the show organizer for STaMpsHOW, the APS can decide upon what can be accepted and what limitations should be imposed; the decision in this case seems reasonable. It accords with the general philosophy regarding literature in exhibition, while also recognizing that newsletters inherently are not competitive with handbooks, catalogs, etc.

Should exhibitors be given the choice to enter in *either* the newsletter competition or the STaMpsHOW open literature event (but not both)? That's a possible option, but it would undoubtedly cause confusion on the part of exhibitors and organizers alike. It would also result in similar publications receiving dissimilar markings. I see more harm than benefit in an "either/or" option.

As for non-STaMpsHOW literature competition, the scope is ultimately up to the individual show organizers. Here I have to emphasize the philosophy of allowing the broad range of philatelic literature so it can be seen and can serve as incentive and guide. Let the newsletters in—I see no philosophical or pragmatic reasons to exclude them. (And may any such newsletter exhibitors recognize they are competing under criteria not suited for their publications, and refrain from beating up on judges for failing to appreciate the entry properly.) □

Cast Out the Whiches

By Ken Lawrence

Jackson, Mississippi, is home to three of our nation's honored writers—Eudora Welty, Margaret Walker, and Ellen Douglas (pen name of Josephine Haxton).

All three are generous with writing tips, but as a retired English professor, acclaimed novelist (*Jubilee*), and biographer of her friend and mentor Richard Wright, Dr. Margaret Walker Alexander is the one who provides the best balance in imparting the essential elements of creative writing: a gripping story, a practiced style, and the discipline of proper English usage.

As she tells it, a writer should first let the story flow onto the page. But after that first (or second, or third, or fourth) draft has been confidently crafted, it is time to impose the rules of good grammar.

In the workshops of the 1930s Federal Writers Project (one of the many New Deal programs that put unemployed people to work under the aegis of the Work Projects Administration/Works Progress Administration), young Margaret Walker was taught the value of addressing each stage of the writing process in succession, rather than all at once.

She calls the final stage of editing for proper usage "casting out the welches."

When I addressed this issue three years ago (Second Quarter 1989), it was mainly in jest. Since then I have observed that nearly every accomplished philatelic writer uses *which* as a relative pronoun when *that* would be correct, so I now return to the subject in a didactic spirit.

Let me stress the wisdom of my friend's sequential approach, however. Until correct usage becomes second nature, you are advised to cast out your welches after your work is complete (or to leave the task to your editor) rather than to stumble over this relative trifle at the risk of disrupting your creativity.

►►

Which is frequently misused; *that* seldom is. The typical misuse of *that* is a stylistic gaffe, not a solecism—treating it as a personal pronoun. Thus it is grammatically correct to write about the collector *that* exhibits owls, but better to write *who*. In that clause, *which* would be wrong from the perspectives of both style and syntax, as well as punnery.

Both *that* and *which* introduce relative clauses, but *which* should be used when the clause is parenthetical (*non-restrictive* or *non-defining*), and *that* when the clause is *restrictive* or *defining*. I suspect one reason why this distinction is not etched into the memories of English teachers and their A students is because it requires a subtler sense than the mnemonic devices used for its/it's (see Bob de Violini's article in the Fourth Quarter 1991 *PC*), or the rigid rules for shall/will, can/may, lie/lay, and so forth.

Perhaps foolishly, I shall suggest this mental test: A clause that answers the question "Which?" should *not* begin with *which*.

A restrictive clause is required as a modifier. Without it, the noun being modified would have a different or incomplete meaning. It is bound so tightly that it cannot be set off by commas. But a parenthetical clause can be kept or discarded without altering the meaning of the main noun, and normally would be enclosed by commas or other punctuation.

These are correct usages:

The exhibit that won the grand award was wretched.

Gene's exhibit, which won the grand award, was wretched.

They do not mean the same thing, but they are sufficiently similar that the incorrect usage arises naturally:

The exhibit which won the grand award was wretched.

Cast out that which!

English being a complicated language, naturally there are exceptions to these "rules." For example, the relative pronoun *that* doesn't work as the object of a preposition. Thus,

The exhibit that won the grand award . . .

transposes to

The exhibit to which the grand was awarded . . .

Also, when the relative pronoun collides with another, or with the demonstrative pronoun or adjective *that*, *that which* becomes idiomatically correct to avoid a double *that*:

Faced with a group of second-rate entries, the judges chose that which was the least offensive.

After casting out the *whiches*, the economical editor should also consider casting out the *thats*. Often they are unnecessary, because the clause they introduce [*i.e.*, not "the clause *that* they introduce"] is so closely bound to the antecedent noun that a pronoun is superfluous. □

Not Sold In Stores

By Joe F. Frye

Lettuce violate one of Ken's rules (no *contra* in same issue unless an *Ægis* is launching missiles . . .).

That ability to "exercise a practiced style," which Ken refers to in his "Cast Out the Whiches" article threw me to mnees in thanks.

The ability to use our language with reasonable propriety and making our words understood is definitely "Not sold in stores." Would that it were—or could be. I'd be first in line on opening day to buy all I could afford.

My lack of an educate has perhaps helped keep some WU30

members in the fold to see what giraffes I will commit on the English language next, adding—by omission or commission—that which makes for a punny or so, even if I *don't* have the pleasure of being writ to about same. Or much else, for that matter.

No, I won't comment that great minds work . . . because only one of the two of us (Ken and me), Ken, has the great mind. I *have* been thinking of asking him to follow up on the *which*, that *which* being something which will guide me that I giraffe just that much less.

Run your eyes and brain across his ". . . Whiches" article one more time and look at the delicious choices of words and phrasing which make that item a joy to enjoy. Even a Sherpa would enjoy that exercise of our American language. (I vote that we call it "American" and not "English" unless we are willing to go to petrol, boot, chemist, and a few other thousand niceties of Her Majesty's version.)

My dactic didn't die yet, so I noticed after looking up *that* big ubiquitous utterance. My Thesaurus in *WordPerfect* 5.1 gives two groups of choices: (1) academic, moralizing, pedantic, preachy, (and, 2) edifying, educational, instructive, prescriptive. Such of those eight words as I think I understand give me cause to say that Ken's use of "didactic" is descriptive of the literary effort in which it appeared. Preachy it ain't. I'm not sure what "pedantic" means and if I look *it* up in the saurus that will probably give me more words which I'd have to look up and the loop would make that exercise frustrating too.

Thanks, Ken, for a timely and to-be-stuck-on-the-wall piece. Being the idiomat that I'm, I don't think that "wretched" is in my vocal bewlery, but it's a purty word. (Sounds like it might have something to do with what Uncle Jack did when he got a box off the top shelf?) □

Should Professionals Compete?

By Alan Warren

For some years I have encouraged the submission of philatelic literature in the exhibitions/competitions held at many national and international shows. One journal that I hadn't entered for some years was *First Days*, published by the American First Day Cover Society.

Under the editorship of Sol Koved for many years, this journal achieved a level of excellence, and there seemed to be nothing gained by continuing to enter it. When Sol stepped down and Barry Newton took over as editor, I allowed a year or so to pass while the journal went through the expected changes in format and style until it reflected the new editor's individuality.

After I entered the new journal in a couple of competitions, I had an interesting discussion with Doug Kelsey, executive director of the AFDCS. Doug raised the question of whether it was fair to enter a journal such as *First Days*, which is edited by a paid or professional editor, for comparison with the typical philatelic journal whose editor is essentially a volunteer.

One solution would be to modify the literature exhibition rules to include a category for professional editors so that they could compete on their own. Another might be to enter such journals only in international competitions. Many literature exhibitions have a non-competitive category, and still another option might be to have a court-of-honor category where certain journals are invited but do not compete.

A definition is also needed for "professional editor." Some editors receive a small stipend, while others may receive payment which is in fact a salary. Readers are invited to send comments on how they view the situation. After all, the literature exhibition/competition rules are not cast in concrete, and it may be time to offer some more options or to change the guidelines. □

The Dealer Can't Know Everything

By Wesley A. Crozier

"That Maine cover is not scarce," she said, "and should not be priced anywhere near that much. Updates on the Dow reference should tell you that!" The tone of her voice was reprimanding, and I felt castigated.

"I got this cover from you a few weeks ago. When I checked it out at home I found that the stamp doesn't belong. The usage pre-dates any stamp of that issue!" He showed me the cover, and it was obvious that he was correct. I was embarrassed, knowing that I should have recognized that the stamp was not the original one.

The show was Aripex. A serious collector of California postal history was attracted to a cover I was offering for a modest price. He handed it to me asking, "What do you make of this?" as he pointed to the postmark and the numeral handstamp. I instantly realized that I had failed to recognize something unusual.

There was a "3" within the postmark, and a handstamped "3" located just below the postmark. The combination of the two represented the 6¢ California to New York rate. It was a very unusual cover, worth several times what I was asking for it.

He agreed with my analysis, and hurriedly purchased the cover. Afterward I thought, "Well, you can't win them all!" But I felt foolish for missing something so important and so obvious.

On several occasions I have sold trans-ocean ship covers to persons who later told me that their acquisitions had postmarks or rate characteristics that were scarce and important. I just don't seem to be able to get a "handle" on the rates, charges, and credits in this fascinating specialty area.

On another occasion I sold a couple of Blood's stamped envelope usages to a specialist collector. He later told me that the usages were a "new discovery of considerable importance." Needless to say, I had let him have them for a low price.

In my early years as a show and bourse dealer in postal history, I had little or no interest in machine cancels. I had no idea which were Barrys, Columbias, Barr-Fykes, or Americans. I had some awareness of the Leavitts, probably because they started so early, but was blissfully unaware of most of the others.

Only recently, within the past five years, have I taken appropriate interest in these. The more I learn about them, the more I want to learn. I have no idea what unrecognized and highly collectible machine cancels I sold for a pittance, or how many potentially lucrative buying opportunities I let get away!

The above-cited examples are but a few of a great many that could be described to show that I did not know everything (and that I never will know everything.) I have been made aware of my inadequacies on numerous occasions. Most dealers, myself included, offer merchandise related to a great many philatelic categories. I was reminded of this recently as I compiled a new and comprehensive inventory, for insurance purposes, of the merchandise I take to the shows.

Collector specialists who concentrate their studies and researches on one highly specialized collecting area become fully knowledgeable in that area. The attention of the dealer who works with fifty or more philatelic categories, however, must of necessity be considerably less intense as he attempts to familiarize himself with the many categories. Thus it is difficult for him to develop a full and complete understanding of any one specialist area.

It is true that there are some "specialist" professional philatelists who are experts in their chosen specialties, but these are few and far between.

What happens, therefore, is that the dealers who carry many

categories of philatelic material are fair game for the specialist experts who frequent the shows and bourses. Knowledge is valuable, and it is interesting to observe how the individual specialists conduct themselves as they make the rounds of the dealers who may have material of interest to them.

On occasions I have said to advanced philatelists "Well, I see you're here taking advantage of us poor dealers again!" Of course this strays from the truth some, but discovering unrecognized important items in dealers' offerings is great sport, and adds excitement to attending the shows.

My goal, at this state of life and dealing, is to be sufficiently knowledgeable to avoid making serious mistakes. I don't want to "give away" rarities, and I don't want to ask outrageous prices for ordinary pieces.

It is said that the first sign of intelligence is to recognize what one does *not* know. This certainly can be applied to postal history study, research, and learning. The more we learn, the greater our desire to learn more.

Recently I have recognized a syndrome that gives me some concern. Some of our newer dealers in postal history, who are obviously in the early stages of learning, are protecting themselves from "giving" anything away by across-the-board overpricing. This practice can be observed at almost any show now.

Dealers should be aware that most postal history collectors are intelligent, and that many are greatly concerned about what seems to be a trend. It is simply not fair to ask exorbitant prices for ordinary covers, and to ask sky-high prices for sought-after material.

There is a grapevine among the serious postal history collector fraternity, and a common topic of discussion nowadays is the too-high pricing by semi-knowledgeable dealers. The above observation is not just guesswork on my part; a number of "mainline" collector specialists have communicated their concerns about this situation to me recently.

It is important for the collector to know that the dealer "can't know everything." It is also important to remember that sometimes *honest* mistakes are made. In those situations the dealer need not be reprimanded. The professional philatelist should honestly strive to do a good job within his business framework, apply himself to becoming more knowledgeable, and make an obvious and honest effort to price his merchandise fairly and accurately. □

Computer Corner

Electronic Book Publishing

By Dale Speirs

I recently wrote a book on the history of my local philatelic society, which was published in an edition of 250 copies. It was originally serialized in the club bulletin, which I edit, partly to fill the pages and partly to solicit corrections before being made into a book.

Not owning a computer, I typed all the pages on my trusty Smith-Corona and used the manuscript as camera-ready copy. For the book, however, something better was needed. A local-club periodical photocopied from typewritten pages is acceptable, but a book should have proper typography.

The manuscript thus went to a club member with both a computer and the time to retype the whole thing (64 pages) onto disk. With the usual pagemaking programs, a new and nicer set of camera-ready pages was prepared, and off to the printers it went. ►►

I've heard a lot about the brave new world of electronic publishing, so I thought it might be possible to issue the book in electronic form.

One immediate difficulty was that of illustrations. The text was easy to put on disk in a format that others could use in their computers, regardless of what brand name they had. Photographs were a different matter; how does one store them with the text so that any PC user anywhere can download the whole thing and see it on the screen as it appeared in the book?

This was not just a matter of compatible programs. Technology changes quite rapidly. My book was published on the occasion of the club's 70th anniversary, and will still be readable on the occasion of the 100th.

Thirty years is not a long time in the life of a book. Thirty years is, however, a long time in the life of computers. It was only 20 years ago that keypunch cards were the main type of computer input. Today we use disks. Thirty years from now, what will we use? Will it be compatible? Will the equipment for disks still be available? Or will disks go the way of eight-track tapes?

Another problem was how to preserve the text against alteration. A book is not easily altered or forged; one must have access to a high-tech printer, the right kind of paper, and money. In any event, few people will even want to alter a book. A disk, on the proverbial other hand, can be changed with a few keystrokes. Someone who has downloaded the text may decide to "improve" it by adding new data or altering an existing sentence.

This may be done with good intentions, to correct an error. It may be done because the person thinks the author is wrong and the mistake should be eliminated. (And what if there is no mistake?) It may be done out of spite or outright malice. The final result will be a corrupted text that circulates under the author's name without him knowing it.

A book preserves exactly what was published, but a disk may or may not be the same as what was originally published. I suppose one could go to a CD-ROM, but this would not be feasible for most philatelic authors, whereas disks are easy enough to buy.

Primitive electronic books have recently been introduced onto the market, and as time goes by, philately can expect to see them. The most obvious thing to put in electronic form is the stamp catalog, with its hundreds of thousands of listings and prices. The logical form would CD-ROM or online. But for a small stamp club, with not much money to spend, this would be too expensive for a club bulletin or book. That leaves the disk.

As I mentioned, I don't have a computer, so perhaps there is some way around this that I don't know about. Comments are invited from readers. □

Letters

From Barth Healey: Let me see if I've got this straight: Randy Neil says that Ken Lawrence failed to check something about the APS bylaws, and appended a snide remark. Then Ken said that Randy mentioned seeing a cover at a show where the cover could not have been, and appended a snide remark.

Then, Ken mentions a comment I made about one of his articles, but misspells my surname. However, I will not append a snide comment.

C'mon, guys. Fair criticism is fair criticism. Sniping is pointless. Among the many things that I've gotten wrong in my columns in *The New York Times* over the past five years have

been India's year of independence (failure to double-check my memory), and Soviet Georgia's year of independence (stupid typo).

I've managed to misspell Czeslaw Slania's name. It happens. I've usually written my own corrections. None of my colleagues at *The Times* snipes. We're grown-ups. We sympathize when a friend makes an error, knowing how embarrassing it is.

Let's discuss how each of us can help one another to produce better writing. How about Rule No. 1: Get a friend to check every fact in every story.

P.S. The Healys and the Healeys are sometimes barely on speaking terms. I know this because I have some of each in my family. It's one of those names (like Laurence/Lawrence) that is always worth double-checking. □

From David A. Kent: I rise to the bait of your note in the latest *Philatelic Communicator* about the "special edition" of *Stamps* dated March 7. Although you may already know, I can tell you that there have been several such "special" editions. While many of us have been predicting that *Stamps* would roll over and die, apparently its management feels otherwise.

They have purchased the entire APS mailing list and have been sending sample copies to it during the past several months.

Since the list is so large, Frank Sente told me they have been using it in "tenths"—that is, one tenth of it each month spread over a period of ten months.

I have also heard that they have purchased the ATA mailing list for sample copies in the same way, although I have not investigated as to whether it was the whole list at one time or also spread over a period of time.

Since these mailings, some 5,000-plus a month, greatly exceed the 10 percent "free sample copies" allowed under its second-class permit, *Stamps* has been obliged to mail them by the more expensive third class. This required an imprint on the front page near the address label, which also allowed them to replace the usual "At a Glance" teaser box with a special box aimed at the intended audience.

Apparently the banner had to be reduced to accommodate the bulk mail permit box. Thus there have been more than 60,000 of these "special" copies, representing various weekly issues, printed over a period of many months.

Obviously this represents a considerable investment in printing and postage for *Stamps*. Whether the effort will pay off in new subscriptions is another question. The "latest issue" figures in the October circulation report will be interesting to see.

Even more interesting is that the abrasive publisher, John MicGlire (I believe that was his name) has disappeared from the masthead of *Stamps*. I have not seen any mention of his departure in the pages of the paper. Who knows what happened? □

From Ken Lawrence: I appreciate Randy Neil's compliments in the Third Quarter *PC*. For the record, other *Linn's* writers are paid more than I. □

From Herman Herst Jr. I spent an evening at a Palm Beach playhouse seeing a play that was a great treat when it was presented in New York, according to the local press. My ticket cost \$18.00.

The previous evening was spent reading the Third Quarter issue of our publication. I do not recall what it cost me, but it was a helluva bigger bargain than the play.

It was even a pleasure to note the two instances which Ken Lawrence quoted of my straying from fact in one of my columns in *Stamps*.

It was most interesting reading Randy Neil's defense of his new magazine from the charges made against it by Ken Lawrence, and then reading Ken's defense with the explanation that the charges were based more on the pre-publication campaign of the magazine than on the magazine itself.

I was happy to learn that the residence of Mark Twain in Hartford is now a museum dedicated to Clemens. I recall that in the Depression it was a \$2 per night tourist house, and I mentioned to the lady who ran it that the home deserved a better fate.

The tributes to the late Henry Beecher told us what a loss his death would be. Corrections that he good-naturedly sent in to philatelic writers earned him the host of friends who mourned his passing.

The wisest observation in the 28-page issue was the one that expressed wonder why there are good philatelic writers plying their trade without being members of Writers Unit 30.

The last bit of surprise was the remark by one writer that Ken Lawrence is the highest-paid contributor to *Linn's*.

Perhaps that publication will explain to those of us who write for the magazine with the largest circulation why we are rewarded at different levels for our contributions.

Is it merit? □

From Alan Warren: Viewers at STaMpsHOW 92 in Oakland, California, were treated to a striking display when they came upon Ken Lawrence's entry, "Letters from Hell: Postal evidence of the Nazi Holocaust and the Ruination of Europe." The exhibit stood out not only because of the startling material, but also due to the computer-prepared pages which were created by our publisher, Joe Frye.

Ken's exhibit consisted largely of postal documents related to his subject, including letters, covers, postal cards, and a variety of other paper ephemera. Since letters from European countries are typically of the A4 size, Ken used a 12-inch high page to accommodate the material.

The exhibit pages fit nicely in the Ameripex-type frames. Although presentation normally plays a minor role in overall exhibit evaluation by the jury, it certainly makes judging easier and helps the viewer to follow the flow of the material. The American Association of Philatelic Exhibitors offers awards to national shows for presentation, and the use of computer-generated pages often helps a candidate obtain such awards.

The use of computers to prepare exhibit pages is becoming a more frequent occurrence. One show being held this fall, Pittpex in Pittsburgh, Pennsylvania, will accept *only* those exhibits that are on computer-printed pages.

Exhibitors interested in having Joe Frye prepare pages for them should write to him for information and pricing:

Joe F. Frye, Box 22308, Memphis, TN 38122. □

Reviews

A Classic Index

By Alan Warren

The Harris Index to Philatelic Literature 1879-1925; by Albert Henry Harris. Reprint of the original with added material and an introduction by Kenneth Chapman. 157 plus xii pages, hardbound with dust jacket, sewn, 7 by 10 inches, 1991. James Bendon, Box 6484, Limassol, Cyprus. \$29.50 (\$26.50 special price to WU30 members, postpaid).

Albert Henry Harris created an important research tool for philatelic bibliographers. Despite his advice and warning that the work would never be out of date nor reprinted, the original serial edition (issued between 1926 and 1933) as well as one reprint in book form, have become scarce and were in great demand for many years.

The original edition was titled *The Standard Index to Philatelic Literature* and was compiled by Harris and Leslie A. J. Baker. This reprint edition is enhanced with brief biographies of the two authors. Harris was not only a collector and philatelic writer, but helped establish several societies including the City of London Philatelic Society and the Philatelic Traders' Society.

His firm, Harris Publications, was an important source of philatelic literature. Although he died suddenly in 1945, his business was taken over by Vera Trinder Ltd., which continues to this day. Leslie Baker joined Harris's firm in 1925 and became an active indexer. He left the firm in 1928 and seems to have disappeared from the philatelic scene.

In his original foreword, Harris admits that he excluded both new issue chronicles as well as book reviews from his index. He begins with a list of journals and the abbreviations used throughout the index. An introductory bibliography begins with two pages of general references to literature items such as catalogs, biographies, bibliographies, and miscellaneous literature. The second section contains special indexes as well as those of journals that may be found elsewhere.

The bulk of the index is presented alphabetically by country and is well organized. For example, the listing for Belgium begins with general entries, followed by these categories: early issues, 1849, 1850-51, 1865, 1869, 1878, 1914-15, 1919-20, 1921, designs, engravers, essays, fiscals, forgeries, German occupation, historical, miscellaneous, parcel post, postage due, proofs, Red Cross, stationery, and varieties.

Each major country listing is detailed in this fashion, making it easy for the researcher to focus on a particular aspect of a country. Within each category are the article titles, authors, abbreviation of the journal, and the whole number and pages. Included for each listing is the price of the article, for Harris was a literature vendor.

The index is reproduced photographically from the original and includes the original advertisements. Despite this method of reproduction, the entries are still fairly easy to read. A nice touch is the use of Harris advertisements, as well as the title page of the original edition, as end papers for this reprint edition.

A major criticism of the original publication was the use of whole numbers rather than volume and issue numbers. This deficiency has been corrected in the current reprint with the addition of a key to the whole numbers prepared by James Negus. In this appendix each journal title is listed alphabetically with the abbreviations that Harris and Baker used, along with the volume and issue numbers by year with the inclusive dates of issue.

Negus, an outstanding bibliographer, indexer, and editor in his own right, provided the major stimulus to have the Harris index reprinted. Philatelic bibliographers and researchers will ever be grateful for his efforts. □

Linn's Stamp Yearbook and Cover Sampler

By Myron Hill Jr.

Linn's U.S. Stamp Yearbook 1991 by George Amick. 448 pages, 6 by 9 inches, soft cover. ISBN 0-940403-46-3. \$18 postpaid.

United States Postal History Sampler by Richard B. Graham. 186 pages, 8½ by 11 inches, soft cover. ISBN 0-940403-30-7. \$14.95 postpaid. Linn's Stamp News, P.O. Box 29, Sidney, OH 45365. ▶▶

Linn's Yearbook takes each U.S. postal emission during 1991 (postage stamps, stationery, Officials, federal migratory bird hunting stamps, and souvenir cards) and details the development of its design, frequently showing preliminary sketches, major varieties, and the background of each subject.

There is a separate chapter for each item where its story is told. Besides photos of all stamps, many varieties, and preliminary drawings, there are even occasional photos showing officials and special guests at first day ceremonies. All technical data pertaining to each stamp is recorded.

For example, the chapter for the Comedians by Hirschfeld booklet explains the origin of the idea for the stamps, royalties involved for picturing those personalities on stamps and cachets, and a short biography of each personality and of the artist, Al Hirschfeld. First-day facts and all technical data for printing and production of the booklet are noted. Photos show the booklet as issued, an essay, the printing error with two colors omitted, a self-portrait of the artist, noted personalities in attendance at the first day ceremony, and where the "NINAs" are located on the stamps. Nina, the name of the artist's daughter, is hidden in nearly all his drawings.

The book concludes with "The Year in Review," which outlines the 1991 postal rate increases, discussing first class, airmail, priority mail, and some of the new bulk-mail rates. Hearings before the House Subcommittee on Postal Operations, stamp production by private contractors, and stamp varieties first reported during 1991 are also covered.

Finally, all Transportation coils are listed with their plate numbers and tagging type. There is also a most comprehensive and very useful compilation of all sheet stamps in the Great Americans series. This chart lists plate numbers, perforation and tagging types.

The book offers a remarkable amount of information and is an essential reference for U.S. postal activity during 1991.

Richard Graham has written a postal history column each week in *Linn's Stamp News* since 1982. During this period he has demonstrated great knowledge of the field. Over sixty of those columns, edited and updated where necessary, were selected for the *Postal History Sampler*.

The title uses the word "Sampler" to suggest an assortment or representative selection of U.S. postal history material, and that is what the book provides. The fifteen chapters begin with examples of domestic first-class mail in 1789 and continue through early air mail rates. Other subjects covered include drop mail, RFD, mobile post offices, armed forces mail, and paquebot markings.

Nineteenth Century private local carriers and "express" mail are explained. Illustrated envelopes, with a brief history of their origin in England and their use in the United States are also covered. Surprisingly, no postal history of the Confederate States is included.

There are 241 clear illustrations to explain the philatelic material discussed. The 8½-by-11-inch format of the book allows for large margins on each page, which contain many tracings of postmarks from the covers shown. Where the marginal space is blank, it can be used for personal notes to supplement the text. The book also includes a number of charts with rates or other data.

Each article references its publication date in *Linn's*. Frequently books and other sources of information are listed with articles to enable the student to continue research on specific subjects. All of the author's nearly 500 articles published in *Linn's* since 1982 are listed with the subject matter of each.

Anyone who writes about U.S. philatelic subjects, or merely

wants to expand his knowledge in the area, will find this book a handy reference for accurate information at a reasonable price. It is also an excellent starting point for further research. □

U.S. Stamps & Postal History Revisited

By Joe F. Frye

See my review of their first issue, Volume 1, Whole Number 1, on page 60, *The Philatelic Communicator*, Third Quarter, 1992, Whole Number 97.

The second issue, Volume 1, Whole Number 2, brings another 64-page, excellently produced labor of knowledgeable, capable, dedicated, and, yes, loving people. The busy front cover brings interesting and attention-grabbing illustrations with text relating to the pictures and referring to articles inside.

I abhor icky-tricky stand-ins for normal text characters, and would applaud the disappearance of that huge purple (blue?) star (logo?) used for the A in *Stamps* on banner and masthead. It is not, thank you, included in the footers on each page. It is not that I don't appreciate what apparently required a considerable effort to develop (the star)—I just don't like the genus, phylum, or whatever.

The same effort could have been aimed at including a page number reference in the front cover teaser text and changing of the red—and therefore a tad difficult to read—text of "Inside:" at lower left corner. The "50 Years Ago: . . ." rich purple (blue? Same color as that star.) text is beautiful and quite legible.

I love the obvious effort to avoid waste by use of minimal white space.

I do not think it should be apologized for by using all those rules around the entire page of text, between all the columns, and for that matter the fat rule under the heading of each article. I know, the computer age has made it possible to strike Alt-F9, 5, 1 or whatever and wonderful stuff appears with no effort at being artistic by hand. You could strike four other keys and insult everyone—why use the rule keys so excessively?

The capitals in Randy Neil's "The Inside Straight" do draw the eye at the beginnings of sub-headings. They are also bolded, which would suffice and allow a wee bit more space. Rabbits will make hutch mavens' ears pop up—RABBITS does little, if anything, more.

If I changed the font as frequently in *The Philatelic Communicator* as is done in *U.S. Stamps & Postal History*, more brickbats would flow at my balding head than have heretofore—though nearly every "font" change in the PC has been an attribute (point size, bold, italic, or whatever) change.

There is nothing *wrong* with changing the fonts. If you have them, flout them, I say. It would be nicer to have the layout—if not fonts—of article headings consistent: flush left, centered, or what-have-you, rather than making poor old amok run about so much. Perhaps the fonts used are chosen to set off regular features from one-of-a-kind articles. I didn't care enough to check more than perfunctorily.

The pull-out section is a good idea, and this issue brings John Hotchner's "Errors, Freaks, & Oddities on U.S. Stamps" four-pager, alone well worth the cost of the entire issue.

But.

How about the pagination for those purist researchers/archivists? The pull-out is paginated in same sequence as the rest of the magazine. Could we have a decision from Mount Olympus as to perhaps using a unique footer on the page preceding a pull-out noting what is there (or may be missing, if pulled-out)?

Haven't looked at the proofreading quality of this issue as closely as the first one, but at a glance it seems impeccable.

Obviously the reader(s?) is/are not Italicians, the bylines being in normal type . . .

I like it. The picked nits are negligible and almost entirely my own odd taste in things being broadcast.

Keep up the good work.

I hope the lovers and haters will avoid "put out" and use something like "produce" for their remarks. That two-word verb (?) has other connotations not necessarily applicable to such a professional and remarkable effort.

Now I look forward to number three. You might get this old buzzard off his limb to collect something in U.S. stamps for the first time since about 1937! □

Development of London's Post Office

By Ernst M. Cohn.

THE VICTORIAN POST OFFICE, the Growth of a Bureaucracy by C(harles) R(ichard) Perry. Royal Historical Society Studies in History 64. 1992. viii + 308 pages, 5¼ by 8¾ inches, hardbound. \$79 postpaid from Boydell & Brewer, P.O. Box 41026, Rochester, NY 14604.

According to the jacket blurb, "Among 19th-century government departments the Post Office was a bureaucratic giant. By the eve of the First World War it managed a complex set of responsibilities, from the conveyance of mail around the empire and the world to the sale of life insurance, and its staff accounted for one-third of the entire civil service."

Apart from preface, appendix, bibliography, and index, the book contains ten chapters in its four main parts, about administration, added duties (savings, telegraph, and telephone), complications of growth (railway and shipping contracts), and an epilogue. Clearly, the author—Fellow of the Royal Historical Society, professor and dean at the University of the South in Sewanee, Tennessee—focused his attention not so much on the carrying out of the various tasks of the post office as on the apparatus that enabled the institution to work (or that hindered it).

Perhaps of greatest direct interest to philatelic postal historians is the list of postmasters general 1835-1915 and of secretaries 1836-1914, brief biographies of selected personnel during that period; and some notes on the mail-train network, showing that, in the 1890s, trains from everywhere in Britain converged on Crewe just before midnight.

The externalities of the book are tops, including its having been printed on acid-free paper for durability. Although not a reference book for philatelists in the usual sense, it is excellent for students of British postal history, who delve deeply into their subject and look for background information. □

John Hotchner's Fantasies

By Ken Lawrence

Facts and Fantasy about Philately by John M. Hotchner. 97 pages, 5½ by 8½ inches, soft cover. \$7.95 postpaid from 21st Century Stamp Company, P.O. Box 1987, Melbourne, FL 32902-1987.

The STAMPSHOW 92 literature jury gave this book a silver-bronze award. In my opinion it deserved better. That's not because John Hotchner needs the encouragement of a higher award to carry on, but because the example could help other writers to produce similar works.

No, this isn't profound scholarship or reference material, but it is a fun book. How often do we bemoan the lack of light reading for our hobby of today comparable to Ernie Kehr's and Pat Herst's books of earlier times? Steve Datz's stories are fun, but limited by his dealer's perspective.

The book is a collection of articles, arranged chronologically as written, that John wrote for the *Virginia Philatelic Forum* under the pen name Anon Y. Mouse from 1976 to 1992.

Much of the content is whimsical, but some of it displays a verve and passion, and a sense of irony, that have disappeared from John's columns in recent years. Also, perhaps because he was using a pseudonym and writing for a small audience, the book includes some vigorous bashing of the Postal Service that will surprise John's *Linn's* readers and subscribers to *U.S. Stamps & Postal History*.

(Besides that, the Law of Unintended Consequences has seen some of John's praise for USPS metamorphose into damnation, such as this page 55 passage from 1984: "Count your blessings! The U.S. Postal Service could have copied our northern neighbor by putting the Olympics on dollar values.")

The jury would have been wise to encourage those aspects of writing too.

Not surprisingly, some of John's fantasies are downright cruel, such as this one from age 42: "When I'm dictator, plate numbers will disappear from coil stamps and booklet pane tabs."

John now has the opportunity to live up to this one from page 43: "Stamp newspapers and journals operated for profit will be required to devote at least as much space to articles and other informative material as they do to advertising when I am dictator. Furthermore, the advertising they carry will have to be comprehensible and honest!"

The real charm of the book is its outlandishness, such as John's proposal for a rock band called *The Philatelics*, (page 60), or his daring lexicography ("Let's Philatle," page 96).

What is John's ultimate fantasy? A 1979 article on page 19 is titled, "Philatelic Writers Deserve a Stamp." □

70 Years of Fellowship

By Alan Warren

History of Calgary Philatelic Society by Dale Speirs. 64 pages, stapled, softbound, illustrated, approximately 5½ by 7½ inches, 1992. ISBN 0-9695986-0-2. \$2.00 plus \$2.00 postage from Calgary Philatelic Society, Box 6830, Calgary, Alberta T2P 2E7, Canada.

The Calgary Philatelic Society is fortunate to have kept excellent historical records as well as a complete run of its journal. The society is also fortunate to have a bulletin editor and past director, Dale Speirs, who spent a month's vacation in 1989 to write this 70-year history. The resulting monograph was first serialized in the *Calgary STAMPede* and published earlier this year as a separate booklet.

Early in 1922 five collectors gathered in Calgary and decided to form a club. By the end of the year they had adopted a constitution, elected officers, established dues and a meeting schedule, and decided to work with the local YMCA to attract juniors to the hobby. As with many such projects, a strong leader or sparkplug was needed to get the organization started and to sustain its early growth. Such was Edward G. Mason, first president of the CPS. A profile of the founder appears as an appendix.

The narrative history is presented chronologically and drawn from the society's records and the bulletin. Some highlights are the first and subsequent auctions, annual dinners, the start-up of the exchange circuit, and the establishment of its own stamp show (in 1927).

Speirs basically presents the highlights over the years, such as major decisions affecting the society's operations, election of officers and honorary life members, and passing mention of

►►

dinners, exhibitions, and guest speakers. The reporting is somewhat perfunctory, although my interest perked up when the author discussed the CPS's response to issues raised by the American Philatelic Society, of which the Calgary group was a chapter. Finally, when the APS pressed for certain officers to be APS members, the CPS dropped its chapter status. It rejoined as a chapter in 1988.

Only a half-dozen illustrations are included and three of these are of cachets prepared by the CPS. In recent years the society has organized a Stamp Day show in the spring and a three-day Caltapex show in the fall. The CPS has also been an important part of the British North American Philatelic Society, providing a site for regional BNAPS meetings as well as several of the society's officers.

One appendix gives a brief CPS chronology and the second lists the officers and committee chairmen. However, each office is listed separately so that one cannot easily turn to 1961, for example, and learn who the officers and committee chairs were that year, without looking at ten lists. Other appendices tabulate award recipients and the membership totals for each year. The odd size of the booklet is reflected in the measurements stated at the beginning of this review.

One obvious comparison is with the Garfield-Perry Stamp Club's centennial history published in 1990. That booklet was also pulled together by the journal editor, Dale Pulver, with the assistance of an historical committee. Illustrations in that work are more numerous and better quality, stimulating the reader's interest. Although the Garfield-Perry story is also presented chronologically, the style is more narrative than reportorial. One obvious limitation in undertaking such histories is the budget.

Each philatelic organization has a responsibility to summarize its history at appropriate intervals. This is especially true in case the original records are lost. It also provides a resource for researchers. The nature of such histories will vary with the time period covered, the importance of the organization and its members, its age, and cost limitations. □

Catalog Roundup

By Ken Lawrence

Michel Briefmarken-Katalog Deutschland 1992/3. Schwaneberger Verlag, Munich. 681 plus unnumbered advertising pages, 6 by 7 1/4 inches, soft cover. ISBN 3-87858-021-5.

Michel Österreich-Spezial-Katalog 1992. Schwaneberger Verlag, Munich. 320 Pages, 6 by 7 1/4 inches, soft cover. ISBN 3-87858-333-8.

Michel Schweiz/Liechtenstein-Spezial-Katalog 1992. Schwaneberger Verlag, Munich. 344 pages, 6 by 7 1/4 inches, soft cover. ISBN 3-87858-334-6.

Michel Übersee-Katalog Band 2. Sudamerika 1992. Schwaneberger Verlag, Munich. 1247 pages plus tipped-in foldout map, 6 by 7 1/4 inches, soft cover. ISBN 3-87858-739-2. Michel catalogs may be ordered from Lighthouse Publications, P.O. Box 705, Hackensack, NJ 07602-0705.

The Buyers Guide - An Analysis of Selected U.S. Postage Stamps by Stephen R. Datz. vii plus 171 pages, 5 1/2 by 8 1/2 inches, soft cover. ISBN 0-88219-026-1. \$14.95 plus \$1.75 postage from General Philatelic Corporation, P.O. Box 402, Loveland, CO 80539.

Three of the Michel catalogs are annual updates: the standard Germany, which is much less detailed than the specialized reviewed last time, but illustrated in color; the Austria specialized, which includes United Nations Vienna; and the Switzerland-

Liechtenstein specialized, which includes United Nations Geneva.

The Michel South America volume is the first revision of that book in four years, and thus quite significant and useful, especially since it covers an area that Scott is struggling with. Even after Scott catches up, topical writers and researchers will prefer Michel for many purposes, because of its more complete illustrations, and because Michel doesn't break sets the way Scott does (segregating airmails, for example).

The biggest news for us from Michel, however, isn't the catalogs themselves. This year Michel has revised and greatly expanded its brochure, "The Michel Stamp Catalog, An Introduction for English-speaking readers," compiled by Martyn Yeo.

The original 1987 edition was a four-panel folded sheet, eight sides including a full-page advertisement, an empty page, and plenty of white space. The 1992 revision is a 12-page saddle-stitched pamphlet with no ad and very little wasted space. It is easy to use alongside the catalog, as well as more helpful in depth and presentation.

This year it's worth buying a Michel catalog to obtain the English guide.

Stephen Datz has produced a different kind of reference from the usual catalog. He analyzes selected U.S. stamps, and provides prospective buyers with extraordinarily useful information for each: how frequently the stamp appears at auction, its usual condition, premium characteristics, and things to watch out for.

Datz's book can serve as a model for any writer who wants to produce a guide to buying the expensive stamps of any other country. It will be difficult to outdo what he has done. □

Writers Named to Hall of Fame

Clarence Brazer, Charles Yeager, and James Negus were named to the Writers Hall of Fame at the WU30 breakfast held Sunday, August 30, during STaMpsHOW 92 in Oakland, California. The three new members were recognized for their extensive contributions to philatelic literature.

Clarence W. Brazer, who died in 1956, single-handedly established the specialty of essays and proofs through his efforts in creating the Essay-Proof Society and editing *The Essay-Proof Journal*. Trained as an architect and art historian, Brazer was attracted to the pristine beauty of this aspect of philately, which was little understood until his landmark series of articles appeared during the 1930s and 40s in *The Collectors Club Philatelist*.

This series presented a history of stamp designers, engravers, and the engraving companies. His efforts led to the establishment of an essay/proof unit of the APS, a regular column in *The American Philatelist*, and in 1941 the first illustrated definitive catalog *Essays for U.S. Adhesive Postage Stamps*. Brazer's work formed the basis for the Scott catalog listings of essays and proofs of the United States. He continued to contribute to a variety of publications, including *Stamps* and the handbooks of the National Philatelic Museum and the American Philatelic Congress. Other honors bestowed on Brazer over the years include the APS Hall of Fame, the APS John N. Luff Award, and the Washington Philatelic Society's Eidsness Award.

Charles Yeager recently stepped down as editor of the Bureau Issues Association's journal *The United States Specialist* after holding the post for four years. He also recently retired from the Department of Russian Language at Gallaudet College. Yeager served as Washington correspondent for *Linn's Stamp News* and as the Washington representative/reporter for the BIA.

During Yeager's term as editor of the *Specialist*, the journal increased dramatically in size, and the society formed several new study committees to research many of the U.S. issues of the recent past. Yeager has carried out investigative reporting in the area of shifting printing contracts from the government to the private sector, and tracking down the reasons for many contemporary printing errors.

The editorship of *The United States Specialist* is a hot seat, with its involvement in ongoing relationships with government agencies that are not always anxious to be cooperative. The Writers Unit recognizes Yeager's tenacity in pursuing the true stories behind the revolutionary technological developments in U.S. stamp production and his objective manner in a journal of record by naming him to the Hall of Fame.

England's James Negus has spent his life diligently working to provide philatelist with the research tools needed to utilize the hobby's extensive literature. From 1969 to 1975 Negus served as associate editor of *The Philatelic Literature Review* where he authored a series on good bibliographic practices. Negus's life work culminated in the 1991 reference book titled simply *Philatelic Literature*.

This book's significance for all philatelic writers is revealed in the work's subtitle, "Compilation Techniques and Reference Sources." The author guides the researcher in such areas as practical bibliography, methods of work including computer applications, tracing published information, writing, and publishing. Ronald Butler, past president of The Royal Philatelic Society, London, predicted that the Negus book will take a parallel place in philatelic literature with the Bacon catalog of the Crawford Library.

James Negus has spent forty years in general and philatelic publishing, serving as a catalog editor at Stanley Gibbons, as editor of *The Stamp Lover* and the *Journal of Chinese Philately*, as well as librarian of the National Philatelic Society of Great

Britain where he compiled its literature index. Through Negus's advice and instruction, philatelic researchers and authors are better equipped to explore and create the rich literature of the hobby.

Negus recently edited the *Connoisseur Catalogue of Machine Stamps*. He was elected Fellow of the Royal Philatelic Society in 1968 and is a founding member of the Philatelic Writers Society of Great Britain. □

Cryer Research Award

The Cryer Philatelic Research Award for 1992 went to Roy H. White, whose previous honors include election to the Writers Hall of Fame in 1987, and being designated research philatelist of the Bureau Issues Association in 1989.

The award was established in 1980 by more than 100 friends of the late J.C.M. "Jim" Cryer and his late wife, Corita Cryer, of Port Lavaca, Texas. It is given every second year to a person who has contributed at the highest level to distinguished philatelic research in United States philately, including the field of postal history.

Previous Cryer laureates include Mortimer L. Neinken, George W. Brett, Barbara R. Mueller, and Philip Silver.

Roy White's best known achievement is the monumental *Encyclopedia of the Colors of United States Postage Stamps*, published in four volumes in 1981. He followed that work with *Paper and Gums of U.S. stamps, 1847-1909*. He has written more than 50 research papers and articles on the physical and chemical characteristics of United States issues, 1847-1942, including the clay papers of 1909 and 1910.

His research techniques include electron microscopy and x-ray fluorescence. The Cryer award presentation stated, "No one else in this country has ever come close to the depth of research effort and interest in these subjects that our honoree has brought to the study of stamp color, paper, and gum." □

Literature Awards

STaMPSHOW 92

Gold

Anatolia (Turkey in Asia), Menachim Max Mayo.
The New York Postmaster's Provisional, Stanley M. Piller.

The Postal Markings of the Canal Zone, Second Edition, Lawson P. Entwistle.

The Congress Book, 1991, American Philatelic Congress.

Postal History Journal, Harlan F. Stone.

Vermeil

19th Century Cleveland, Ohio, Postal Markings, Thomas F. Allen.

Opinions VI, The Philatelic Foundation.

U.S. Postmarks and Cancellations, The Philatelic Foundation.

Catalogue of the Crawford Library of Philatelic Literature at the British Library, The Printer's Stone, Ltd.

An Index to Revenue Articles which have appeared in Serial Publications, Richard F. Riley.

Philatelic Literature: A History and a Select Bibliography from 1861 to 1991, Manfred Amrhein, M.D.

The Town Cancels of British Honduras, 1880-1973, Edward F. Addiss.

British Caribbean Philatelic Journal, British Caribbean Philatelic Study Group.

Silver

The Zeppelin Stamps, D. Lehmkuhl.

The Echoes That Remain, H. Schwab.

The Furness Line to Bermuda, M. Ludington, M. Rego.

NAMWHS Journal, National Air Mail Week History Society.

Scandinavian Collectors Club 1993 Library Index, Dr. W. E. Melberg.

The Sporting Spirit: Perceptions in Philatelic Art Iconography and Sport Philately, 1896-1974, Dr. M. Herndon.

The Canadian Connection, J. Peebles.

First Days, B. Newton.

Journal of Sports Philately, M. Maestrone.

Journal of the Rossica Society of Russian Philately, G. Combs.

U.S. Notes, J. Hotchner.

Silver-Bronze

Advanced Stamp Collecting: A Serious Collector's Guide to the Collection and Study of Postage Stamps and Related Materials, B. Krause.

Scouts on Stamps: Errors and Varieties, P. Toneman.

Facts and Fantasy About Philately, J. Hotchner.

Illustrated Postcards and Covers of the Anglo-Boer War, 1899-1902, J. Campbell.

Ohio Metered Mail Postal History, D. Kelsey.

Gene Kelly's Catalogs of the Fiscal Stamps of Switzerland, G. Kelly.

Bull's Eyes: Journal of the Brazil Philatelic Association, Brazil Philatelic Association.

Forerunners: Journal of the Philatelic Society for Greater Southern Africa, W. Brooks VI.

The Mail Coach, J. Campbell.

Maneapa, F. Caprio.

The Philatelic Foundation Quarterly, The Philatelic Foundation.

Scouts on Stamps Society International Journal, J. Ulmer.

The Tughra Times, C. Maki.

Bronze

Basketball on United States Postage Stamps, J. Danner.

The Influence of the United States Navy Upon the Panama Railroad, J. Grigore Jr.

History of the Calgary Philatelic Society, D. Speirs.

The Pharaohs, G. Kurylo.

Circles, Groups, and Societies, W. Brooks VI.

"Stamps", E. Davis Jr. □

Second New Zealand National Philatelic Literature Exhibition

Individuals named are authors if not otherwise indicated.

Books and Handbooks

Large Vermeil

The Encyclopedia of British Empire Postage Stamps 1639-1952: volume VI, the Leeward Islands, Christie's Robson Lowe, publisher. And Grand Award.

Mashonaland: a postal history 1890-96, A. Drysdall, D. Collis, with Felicitations and special prize. ▶▶

The Postmarks, Postal Routes and Principal Postage Rates of Southern Rhodesia to 1924, R. C. Knight, D. A. Mitchell.

British East Africa and British East Africa: a supplement to the handbook, John Minns, with special prize.

Timbres de France au Type Merson, J. Storch, R. Françon.

Vermeil

Sarawak: the issues of 1871 and 1875; plating studies and postal history, W. Batty-Smith, W. Watterson.

A Postal History of the Samoan Islands: part II, 1914-1989, R. Burge (Ed.)

Collecting New Zealand Stamps, R. Gwynn.

The Small Queens of Canada, 2nd revised edn., 1989, J. Hillson.

Postmarks of Japanese-Occupied Malaya 1942-1945, P. Kearney.

Philatelic Literature: compilation techniques and reference sources, J. Negus.

The Postmarks of Sierra Leone 1854 to 1961, F. Walton.

Large Silver

Another Way of Looking: New Zealand's birds on stamps, M. Forde.

Australian Telegram Forms, and Envelopes (2 vols.), B. Hancock.

Specialised Stamp Catalogue of the Falkland Islands and Dependencies including Postal History and Cancellations 1800-1990, S. Heijtz.

Royal Household Mail, G. Morgan. (Unpublished)

The Postal History of Sydney, 1, "Rideout" to "Toshiba": the machines and their postmarks, A. Orchard, R. Tobin.

Siberia: postmarks and postal history of the Russian Empire period, P. Robinson.

A Century of Philately: a history of New Zealand stamp collecting, W. Strachan (ed.)

The Post Offices and Hand-held Datestamps of Victoria volume I: comprising introductory chapters and the alphabetical listings A'Beckett Street to Byrneville State School, G. Watson, J. Webster, D. Wood.

England's Postal History to 1840, R. Willcocks.

The Postal History of Great Britain and Ireland: a summarized catalogue to 1840, R. Willcocks, B. Jay.

Silver

U.P.U. Specimen Stamps; the distribution of specimen stamps by the International Bureau of the U.P.U., J. Bendon.

New Zealand: a philatelic miscellany, A. Berry (ed.)

Cocos (Keeling) Islands: a philatelic and postal history to 1979, P. Collas, J. Hill.

Falkland Islands Mails: the Kosmos years, 1880-1900, J. Howat.

From the Bay to the Bush, B. Marshall, R. Startup.

The Postal History of Sydney, volume 2, the Maritime Mails, A. Orchard, R. Tobin.

Concise Guide to the Queen Issues of Labuan, R. Price.

The Air Mails of Egypt, J. Sears.

The Transforma Letter Sorting Machine 1931-1981, M. Vrijaldenhoven-Oostra.

Borneo: the Japanese P.O.W. camps—mail of the Forces, P.O.W. and internees, N. Watterson.

History of the Post in Derby 1635-1941, H. Wilson.

Silver-Bronze

The Australian Philatelist Yearbook 1991, R. Breckon, G. Kellow (eds.).

Forged Postage Stamps of the British Empire, H. Bynof-Smith.

Queensland Railway Parcel Stamps, D. Elsmore.

Perfins of British Malaya, P. Giffen.

Checklist of Postage Stamps about Music 1990, A. Grimsey.

The Revenue and Other Non-Postal stamps of South West Africa 1900-1978, L. Jacobson.

New Zealand Universal Towndies 1925-1984, G. Lawson.

Introducing Thematic Collecting, A. Lee.

Cinderella Apteryx & Other Family Members, T. Maclaren.

Australian Slogan Cancellations 1917-1988: vol. I, commemorative and short-term markings, R. Occleshaw.

Four entries combined for one award:

Australian Permanent Pictorial Postmarks to 1987; 1988; 1989; 1990, A. Orchard.

Returned to Sender: undeliverable mail in New South Wales 1901-1970, A. Orchard, R. Tobin.

Stamp Forgeries of New South Wales, M. Pope.

Postal Stationery of Western Samoa 1895 to 1920, R. Samuel.

Two entries combined for one award:

Australian Commemorative Hand Postmarks 1905-1986; and 1987 Supplement, H. Sorge, A. Orchard.

Postal Mechanisation in Australia: a brief history, K. Sparks.

Handbook of New Zealand Aviation Cinderellas and Airmail Labels, J. Stapleton.

New Zealand's First Post Office: narrative of the first official post office in New Zealand in 1840, R. Startup.

Introducing Postal History, V. Sussex.

The Postal History of Sydney, vol. 3, the Train Mails and Plane Mails, R. Tobin, A. Orchard.

Catalogs

Large Vermeil—Auction catalogues 1989-91, Christie's Robson-Lowe.

Large Silver—Auction catalogues, 1989-91, Phillips, London.

Bronze

1991 A.C.S. Colour Catalogue New Zealand Stamps, Auckland City Stamps.

A Catalogue of New Zealand Cinderellas, T. Maclaren.

Tasman Catalogues of Australia and States, Great Britain, and New Zealand 1991-92, Stirling & Co. (Publ.)

Periodicals

Vermeil—The American Philatelist, Dec. 1990 - Feb. 1991, American Philatelic Society.

Large Silver—The Czechoslovak Specialist, vol. 52, Society for Czechoslovak Philately, Inc.

Silver

Ποшта Nos. 5-9, Australia & New Zealand Society of Russian Philately.

Index to "Captain Cook" . . . 1972-90, L. & M. Franks. With felicitations.

The Posthorn, Vol. 47, J. Lesney (ed.).

OPAL Nos. 170-3, Oriental Philatelic Association of London.

Postal History Nos. 255-257, The Postal History Society [U.K.]

The Mail-Coach, Vol. 26, Postal History Society of New Zealand.

Silver-Bronze

Te Kupu, Vols. 5, 6, The Baden-Powell Philatelic Club.

The Bulletin, Aug.-Dec. 1990, British Society of Australian Philately.

Captain Cook Vol. 18, Christchurch (N.Z.) Philatelic Society.

The Kiwi, 1990, New Zealand Society of Great Britain.

Capital Philately Vol. 8 No. 4 - Vol. 9 No. 3, Philatelic Society of Canberra.

The Queensland Stamp Collector, Vol. 7, Vol. 8 No. 1, Queensland Philatelic Council.

The Courier, Nos. 9-12, Tasmanian Phil. Soc.

Newsletter/ThemeNZ Nos. 3-11, Thematic Association of New Zealand.

The New Zealand Stamp Collector, Vol. 70, 1990, B. Vincent.

The Black Swan, Vol. 6 Nos. 9-12, 1990, Western Australia Study Group.

Bronze

Sesqui Centennial Issue (of newsletter), Auckland Philatelic Society.

Cinderellas Australasia 1990, Cinderella Stamp Club of Australasia.

Seaposter July 1990 - February 1991, Maritime Postmark Society.

Focus, August 1990 - April 1991, New Zealand Post, Ltd.

Linstudy: a collector's newsletter; stamps, frames, and payphone cards, Nos. 1-3, A. Parris, (ed.)

Philatelic Paraphernalia July 1989 - July 1990, Philatelic History Society.

Robert Samuel's Postal Stationery Newsletter 1988-1991, R. Samuel.

The Shilling Violet, Nos. 17-22, South Australian Study Group, Phil. Soc. of S. Australia.

Tin Canner, 1990-91, Tin Can Mail Study Circle.

"A Dating Study of George V Shades," in *C.P. Newsletter Monthly* Vol. 42 Nos. 3-5, 7. G. White.

Addenda (Too late to classify, but judged)

Large Silver—Gold Fever, K. J. Kutz. □

►► How Well—from page 73.

reference works such as James Negus's *Philatelic Literature* (James Bendon, Limassol, Cyprus, 1991); (b) looking at other philatelic journals; and (c) entering the journal in philatelic literature competitions and attending the critiques of such events.

The key to journal content is *information*. Some of the first things to inform readers about are the names, addresses, and possibly phone numbers of key officers—president, secretary, editor. The place for this important information is the masthead section

or a page near the front of the journal. The masthead should always appear in the same place in each issue so that readers know where to turn each time for specifics.

The masthead can also include the names of the board of directors, appointed officers, and committee chairmen. Try to include addresses whenever possible—it saves the secretary's time in responding to inquiries from readers who want to reach an individual.

Feature articles are usually a key ingredient of each issue.

These should be monitored by the editor to be sure there is enough variety to interest the full range of members. Some journals have been criticized for having mostly scholarly articles on classic issues. Don't forget the beginners and novices who like the specialty but aren't interested in "fly-specking."

The Swedish journal *Svensk Filatelistisk Tidskrift* carries a special section for juniors in each issue. It is easily found because it is in the center of the magazine and is printed on gray rather than white pages. This section has news of junior collectors, club meetings, exhibitions with junior categories, and includes illustrations of stamps that appeal to the younger set—such as Disney theme issues.

Some journals have a column with news from the organization's chapters. In the case of the American First Day Cover Society, which has about fifty chapters, this information is handled in a separate chapter newsletter. Chapter news in the main journal consists of major projects or the chapter's sponsorship of a national convention.

Convention notices announcing upcoming regional and national get-togethers should appear in each issue. If there are several conventions during the year, place the date and location of these meetings in a box that stands out, and is updated each issue. After the regional meeting or convention is over, be sure to have an attender write up the highlights.

Columns on exhibiting are found in several journals. The basics of mounting and writing up an exhibit can be explained here as well as notices of upcoming exhibitions that may be looking for the variety afforded by your specialty society.

Listing the awards that your exhibitors receive at regional and national shows gives some publicity to exhibiting members, and may offer incentive for others to try exhibiting themselves.

Membership records may seem like dry matter. However, readers are curious to see who has joined the society, particularly if specific collecting interests are included. Readers will also want to know who has been expelled or suspended.

Key officers should contribute to each issue. The president of the organization usually wants a platform to address the membership on a regular basis, and the secretary may have useful comments in addition to membership records. These two officers could announce new chairmen or other changes in the officers or directors. The editor's editorial should have something constructive to offer, rather than simply highlighting what will be found in that particular issue.

If the society has a sales circuit, the sales manager can write a column indicating what material is needed and what is in oversupply, and add his or her comments about condition and prices of the material submitted to the circuits. A good example is Gordon Wrenn's "Sales Talk" in *The American Philatelist*.

Auction information can be handled in several ways. Using the pages of the journal for auction listings may not be desirable for a serious journal. Auctions are ephemeral and it makes sense to issue them separately, including the prices realized. An argument in favor of including them in the society journal is that important lots, such as those that change hands infrequently, should be recorded in a permanent place such as the magazine so that the record can be retrieved. Another way to achieve this is to have someone write a column with highlights of recent auctions, both the society's as well as those of the commercial auction houses. However, I have seen society journals where the auction listings appear to constitute the major part of the magazine, and I don't think this does the majority of readers a real service.

Book reviews, and these days even software reviews, should be a regular feature of your journal. Keep in mind that the journal provides information, and bringing related literature to the attention of members is a valuable service. Reviews should not be restricted to your organization's special field, and can include important works of a general nature such as the recently revised edition of *Fundamentals of Philately* by L. N. Williams (American Philatelic Society, 1990).

Death notices and obituaries, when well written, provide important information for historic reference. They should also be included in the index. In fact, indexing is one of the more important services you can provide readers who need to refer to something they recall seeing. The index should be done at least annually, and can appear in the last issue of the volume, or possibly the first issue of the succeeding volume. After several years they can be collected and massaged into a period index such as 1990-1995, or into the master index since the first issue of the journal.

There is a place in many journals for lighter fare such as cartoons and crossword puzzles. All you have to do is to find someone willing to prepare these things. Readers appreciate variety in each issue. Another technique for variety is a column with a heading such as "My Favorite Cover." This usually stimulates your readers to write up a short piece when they might not otherwise contribute on a regular basis.

A question-and-answer column also provides your readers with an opportunity to be heard, particularly if the editor of the column poses members' questions and asks for others more knowledgeable to help. The Scandinavian Collectors Club journal, *The Posthorn*, sometimes has a column called the "Cancel Clinic" where members can exchange information about puzzling postmarks they come across. If the society has a library, be sure to publish recent additions to the collection. This type of notice also allows the librarian to write about particular items in the collection to stimulate borrowing.

Some journals provide references to articles pertaining to the group's specialty that appeared in other journals. Good examples are found in the *Postal History Journal*, where Jerry Neufeld references American postal history articles and Joe Geraci lists foreign postal history items.

Advertising is another very important service provided to readers, as well as bringing some income to offset the cost of the journal. An advertising index is extremely helpful, particularly if it is located in the same space in each issue. Publish the rate card if there is room, and save another exchange of letters. Some organizations offer members one or two free classified ads during the year, which is a nice service for those who simply want to trade.

New issue information can be problematical. Most journals leave this to the philatelic weeklies because it is considered stale by the time the specialty magazine appears. However, if the organization has a lot of topical collectors, they may want this information.

Some journals that have been in print for many years carry a section with short news items from five, ten, 50, or 100 years ago. I personally don't bother with this type of information but there must be enough readers who do.

As editors you need to consider what kinds of information belong as pages in your journal as opposed to removable inserts. Questionnaires and ballots should either be unpaginated tear-outs, or loose inserts, so that those who save the journal don't lose an important piece of it with mailbacks. ▶▶

The kinds of information and services that your journal can provide readers is endless. The imaginative editor should have no trouble finding material to publish. The items mentioned in this article are not all-inclusive. If, as editor, you have any doubt about what readers want to see, or what they like and do not like about the journal, you can always run a survey. □

► Publisher—from page 73.

S.P.A. Journal. Late in 1952, Quiz began printing this magazine and continued until the demise of the organization in 1983. Belmont Faries was the editor at the time.

Faries also edited *The United States Specialist* for the Bureau Issues Association and arranged to have Quiz print this monthly publication. Today the *Specialist* continues being printed and mailed from Ord, Nebraska.

In the past, Quiz has printed such publications as *First Days*, the *German Postal Specialist*, *Mosden Israel Catalogues*, German-English philatelic dictionary, and a German forgery manual. For several years typesetting for Minkus Publications of New York was done by Quiz.

Another longtime Quiz publication is the *Israel Philatelist*, bi-monthly journal of the Society of Israel Philatelists. Quiz has also printed numerous handbooks and monographs for S.I.P. and other organizations and individuals.

Through the years Quiz has printed *The Philatelic Journalist*, an undertaking of Gustav Detjen Jr. of Clinton Corners, New York; the *British Caribbean Philatelic Journal*, a bimonthly publication for British Caribbean Philatelic Study Group; *The Czechoslovak Specialist*, monthly journal of the Society for Czechoslovak Philately, Inc.; catalogs for Fritz Billig and others; and a 32-page booklet titled *Mail Order Stamp Dealing* that was reprinted many times for Henry Howland Services.

The list of monographs printed by Quiz numbers in the dozens. One booklet written in Hebrew was photographed and printed at Ord. Stamps for Guam Guard Mail were printed and perforated by Quiz and shipped to Agana for use. Few other printers could provide the round pinbar perfs required.

The Confederate Philatelist, bi-monthly publication of the Confederate Stamp Alliance, has been printed and shipped from Ord for many years and continues as a regular for Quiz, edited by Stefan Jaronski and Genevieve Gwynne. Though the editors are moving from Chicago to Butte, Montana, Quiz is as close as their mail box.

The Astrophile, bimonthly magazine of American Topical Association's Space Unit, is edited by Ray Burton of Florida and printed by Quiz at Ord. Membership and mailing data is stored in Quiz computers, as it is for several Quiz accounts who have the printers do everything from setting hard copy to addressing and mailing from this central location.

A quarterly journal, *The Masonic Philatelist*, is another printed and mailed from Ord, though it is a product of The Masonic Stamp Club of New York, Inc.

Working with Dr. James Matejka, Quiz started printing the *COMPEX Directory* in the mid-1960s and have printed and delivered the books each year since, with the exception of one year when they were printed in Chicago.

Though a major portion of Quiz printing is for philatelists, we

also print lonely hearts publications and a variety of newsletters for customers nationwide. Through the years a number of books has also been printed by Quiz. Before the break-up of the U.S.S.R., Quiz had done printing for Intourist Travel Agency and Ivestia Airline. The work was sent to Nebraska by a world trade expert and printing broker based in New Jersey.

Starting as a weekly newspaper in the frontier town of Ord, Nebraska, *The Ord Quiz* has not missed a weekly issue since its beginning in 1882. It's the only newspaper known carrying the name "Quiz," which the paper's founder claimed to have originated.

Expansion into worldwide mail-order printing came during the Depression years of the 1930s. Making and selling photo-engravings by mail brought other printers to Quiz. Work was farmed out to our Nebraska firm by other printers who weren't equipped for bigger jobs.

Our firm became so well-known in mail-order that we've received mail addressed to "Quiz, Nebraska." Ord, a town of only 2,500 people, has a first-class postal facility due to the volume of mail from Quiz.

What are our future plans for Quiz? We'll continue serving philatelic friends and customers with the same personal service we've always offered. We'll do everything—from setting hard copy or working from camera-ready copy to printing and binding and handling membership rosters and printing labels from our computer. We have grown by helping others grow and we plan to continue! □

Kerry E. Leggett, president of Quiz Graphic Arts, may be reached at 305 South 16th St., Ord, NE 68862. □

The Last Words

By Joe F. Frye

You will see on the facing page (91) column two the first part of a series, "How to be An Editor," perhaps better titled "How Not to be An Editor."

This first part asks in its last line for *your* input. Please help me, and our readers, by giving some insight into the learning process you followed in becoming editor of (journal name), and in continuing as editor. The victories, defeats, problems, resolutions, pleasures, and pains of the continuing process right down to the last issue you produced for the printer.

Ken chided me for being too complimentary in my "Not Sold In Stores" response to his "Cast Out the Whiches" in this issue, pages 79 and 80. It is *not* his usual practice to smooth corners of brickbats nor dry out (all) the nectar of compliments in letters to the editor or copy submitted for publication. I get to see the *original* text of most copy sent to him after he edits it for print, exceptions being items sent on diskette (thanks—it helps!) or the occasional indirect quote in a piece he writes under his editor's or personal byline. If he did make these changes in such items I'd see where the blue pencil was worked. He lets it all hang out—or in. I just happened to like his "Whiches" piece, for reasons given in my response "Not Sold . . ."

Come on, now. "That Profound Silence," (Dr. Felix Bertalanffy) has gone on long enough. Write me and give some help in this editing series. You know I've *always* needed all the help I could get! Joe Frye, Box 22308, Memphis TN 38122-0308. □

► ► Secretary-Treasurer—from page 92.

- 1652 Edwin J. Drechsel, 170 Hillcrest Road, Berkeley, CA 94705. Editor: *Seaposter* (Maritime Postmark Society); *Intercom* (U.S.-Canada Section of World Ship Society); Author: *A Century of German Ship Posts and Paquebot Marks of Asia, Scandinavia, Africa, and the Mediterranean countries* (Pall Mall Stamp Co., Christie's-Robson Lowe). Sponsor: Richard B. Graham.
- 1653 Marc Allison Lambert, 2828 Eastman Avenue, Oakland, CA 94619. Philatelist. Sponsor: Charles J. Peterson.

Reinstatements

We are happy to see some of WU30's early members reinstating their membership.

- 0063 Theo Van Dam, P.O. Box 8809, Anaheim, CA 92812-0809.
- 0170 Hubert C. Skinner, P.O. Box 4097, New Orleans, LA 70178.
- 1025 Elbert S. A. Hubbard, P.O. Box 9128, San Jose, CA 95157.

USPS Questionnaire

On September 17, U.S. Postal Service vice president for communications, Deborah K. Bowker, sent a questionnaire to all WU30 members of record on September 1. The purpose of this survey, according to Bowker, is to better understand "what the Postal Service can do to help all of you who are writing about philately." If you haven't already done so, please complete the questionnaire and return it by October 30 to Robin Minard, U.S. Postal Service, 475 L'Enfant Plaza, Room 5300, Washington, DC 20260-3100. If you didn't receive the questionnaire (because you joined too late to be included in the mailing, or have changed your mailing address), and want to receive a copy, send a SASE to your WU30 Secretary-Treasurer for a copy.

ZIP+4 Codes

In providing the USPS with mailing labels for WU30 members for this questionnaire mailing, the USPS has assisted us in updating all WU30 ZIP+4 codes. Check the mailing address on this issue of *The Philatelic Communicator* and check your full ZIP+4 code. In updating the mailing list, the USPS has asked us to obtain the following missing information on current WU30 members:

- 0686 Charles F. Nettleship Jr. The USPS can't locate your ZIP+4 code. Can you help?
- 0780 Brian L. Kuehl. We need your apartment number.
- 1640 Joseph K. Irby. We need your "Star Route" number.

Back Issues of PC Wanted

From time to time, we receive requests for back issues of the old *News Bulletin* and its successor, *The Philatelic Communicator*. Please keep us in mind if you ever want to dispose of your older issues. We will reimburse your shipping expense if you send any old issues of either journal to the Secretary-Treasurer.

Keep Your Mailing Address Current

Please notify us of address changes to assure receipt of all your issues of *The Philatelic Communicator*. Thank you!

George Griffenhagen
WU30 Secretary-Treasurer
2501 Drexel Street
Vienna, VA 22180

□

How to be An Editor—Part I

By Joe F. Frye

Ken Lawrence asked me to tell about my editorship of the *News Bulletin*. The late David C. Stump had asked to be replaced as editor of the typewriter-stencil-Gestetner mimeographed journal of WU30 about 1972. I joined WU30 about then, and at the next meeting of the officers, in New Orleans, found that the qualifications fit me like a glove:

I had a Gestetner (then hand-powered, later electric) mimeograph; an Olympia electric typewriter; could spell passably; and was stupid enough to volunteer. Speaking of Tar Babies vigorously embraced . . .

WU30 dues were \$1 a year, you could pay in advance until kingdom come—or any intervening date—and we had *scads* of members.

Dave sent me the few items he had on hand for the next issue and a complete set of prior issues to get me started.

After reading what had gone before and making some amateurish guesses as to possible items of interest to come, the typing began.

So did the correcting. Each key stroke physically cut a character into the fragile stencil. No Del key to expunge my many misstrikes then. You had to stop, insert a pencil or the like to keep the stencil away from the backing sheet, apply a thin film of correction fluid, blow-dry it, and retype the character(s).

As usual in the early days of most such journals, I wrote most of the copy myself the first few issues. Gradually the members took pity on me and in self-defense began submitting publishable copy. Some was fair, some good, and a few outstanding pieces kept the journal active and vital enough to survive until Barbara Mueller took over about a decade later.

There was little methodology, not to mention technique, in my efforts as editor of our journal. I had many more demands on my time then, and little opportunity to solicit copy except for the usual editor's plea in print in each issue.

Being editor then included the ponderous task of mimeographing, folding, stapling (it varied both where and how much), and preparing for mailing. There were several issues mailed with adhesive stamps paying the postage. We considered Second-Class mail, but that had been such a real chore and pain while concurrently printing and mailing the *Perfins Bulletin*, I flatly refused to do it for the WU30 journal.

After each paragraph was typed on stencil, I re-read it for accuracy of spelling, punctuation, and continuity, making any corrections before proceeding to the next paragraph.

If I had not done this in-typewriter editing/proofreading it would have been difficult to reinsert the stencil accurately to make corrections.

One time this process failed miserably. An entire paragraph was omitted in typing the stencil and I had to redo several stencils to make the correction. The error was caught in a final scan of the finished stencils, when the end of one paragraph and the beginning of the next failed to make sense in continuity.

Just one of my problems in editing was that I knew little of the rules of hyphenation. Until production was computerized a few years ago the text was ragged-right, except one issue produced fully justified—left and right—with the I.B.M. *Selectric Composer* (may it rest in peace). For full justification that fine old warhorse required typing the entire manuscript *twice*, with some elementary-school arithmetic required at the end of *each line* of the second typing to make things come out equal.

Your own experiences as a neophyte editor are wanted for later parts of this series. Anonymity protected if stipulated. □

TO:

Secretary-Treasurer's Report (As of September 21, 1992).

We welcome the following WU30 new members since our July 23, 1992, report.

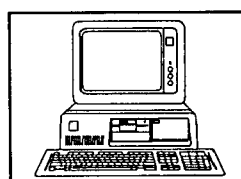
- 1643 Carolyn A. Weber, P.O. Box 2542, Oxnard, CA 92034-0542. Editor: *Mekeel's Mask Lore* (ATA Mask Study Unit); free lance writer: *Global Stamp News* and *Stamps* magazine. Sponsor: Charles J. Peterson.
- 1644 Ted Bahry, P.O. Box 756, Carlsbad, CA 92018-0756. Free lance writer: *U.S. Stamps & Postal History* and *Leatherneck* magazine. Sponsor: Charles J. Peterson.
- 1645 Jason H. Manchester, P.O. Box 3128, Columbus, OH 43210-0128. Author: *Understanding Chemistry in the Laboratory* (Macmillan, 1987) and *Experiments in General, Organic & Biological Chemistry* (Macmillan, 1992); book reviews in *German Postal Specialist*. Sponsor: Diana Manchester.
- 1646 Louis Basel, 106 Carriage Drive, Stamford, CT 06902. Author (Translator): *A Study of the Stamps of Greece*; former editor: *HPSA News Bulletin* (Hellenic Philatelic Society of America). Sponsor: Charles J. Peterson.
- 1647 Barbara L. Anderson, 2108 Rainbow View, Urbana, IL 61801. Free lance writer: *Scott Stamp Monthly*, *Linn's Stamp News*, and *Global Stamp News*. Sponsor: George Griffenhagen.
- 1648 Edwin Leon Jackson, 255 Greystone Terrace, Athens, GA 30606-4472. Editor: *Athens Philatelic News* (Athens GA Philatelic Society) and *Teaching Georgia Government* (with articles on philately). Sponsor: Randy L. Neil.
- 1649 James T. Hayes Jr., 39385 Zacate Avenue, Fremont, CA 94534. Editor: *Fremont Stamp Club News*. Spñsör: George Griffenhagen.
- 1650 Dr. Peter K. Iber, 9379 West Escuda Drive, Peoria, AZ 85382. Publisher: *Revenue Stamps of Thailand*; free lance writer: *Journal of Thai Philately*. Sponsor: Charles J. Peterson.
- 1651 Phillip J. Stager, 4184 51st Avenue South, St. Petersburg, FL 33711-4734. Free lance writer: *Philatelic AIDS Handbook*. Sponsor: Ken Lawrence.

►► Secretary-Treasurer. . . page 91.

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